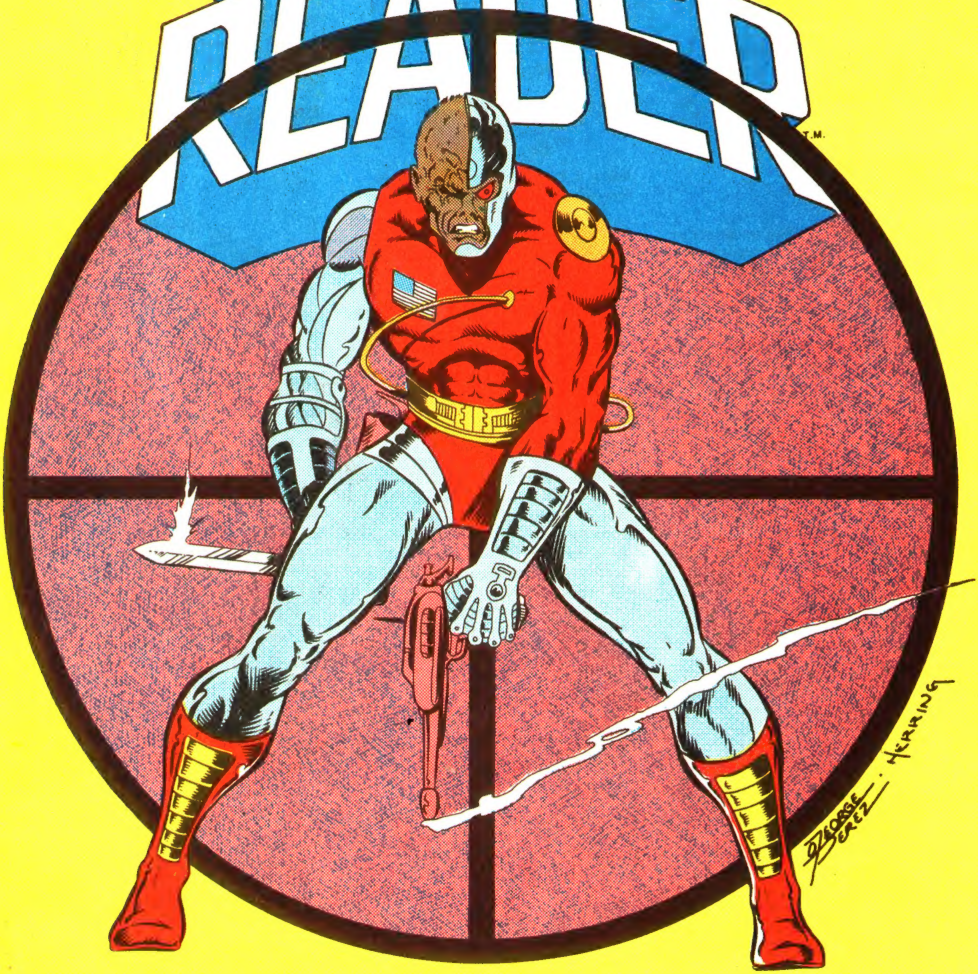
ST

$1.25

the COMIC READER

January 1981
Number 187



DEATHLOK

street ST enterprises
Post Office Box 255
Menomonee Falls, Wisconsin 53051

The COMIC READER
January 1981
Volume 1, Number 187

Editor & Publisher: Jerome Sinkovec
Managing Editor: Mike Tiefenbacher

OUR COVERS: No, they're not reviving him -- but the drawing was so good we decided to give you Deathlok by George Perez and Doug Herring; on the back is Conan by Mitch O'Connell. Covers are © 1980 Marvel Comics Group, All Rights Reserved, and © 1980 Conan Properties Inc.

TABLE OF CONTENTS

DC News 2
Charlton News & Coming Comics . 4
TCR Message 4
Marvel News 5
TCR Mailboat 6
Bullet Crow, Fowl of Fortune ... 16
Dick Duck, Duck Dick 17
The Seekers 23
TCR Pocket Checklist 31
Paul Temple 35
Superman 45
TCR Top 100 48
Fandom Confidential 49
Et Al 50
Whitman News & Coming Comics. 51
Kitchen Sink News 51
Books 52
Comic Strip Circus 53
HM News 54
Archie Coming Comics 54
Marvel Coming Comics 55
DC Coming Comics 59
Comment 62

Contributing Staff: Howard Bender, Rona Blabbit, Richard Burton, Paulette Carroll, Howard Leroy Davis, Eddie Eddings, Jim Engel, Chuck Fiala, Clay Geerdes, Alan Jim Hanley, Doug Hazlewood, Fred Hembeck, Larry Houston, Richard Howell, Dennis Jensen, Sam Kujava, Ron Massengil, Denis McFarling, Jacob Moraine, Mitch O'Connell, Gene Reed, Chris Salomon, Bob Staszak, Cat Yronwode

SUBSCRIPTION RATES:
North America [Second Class Mail]:
6 issues: $4.75 12 issues: $9.00
Sample Copy: $1.25
North America [First Class Mail]:
6 issues: $7.75 12 issues: $15.00
Overseas [Second Class/Surface mail]:
12 issues: $12.00
Europe, South America [Air Mail]:
6 issues: $12.00 12 issues: $23.00
Africa, Asia, Australia [Air Mail]:
6 issues: $13.80 12 issues: $26.60

CHANGE OF ADDRESS: Instead of forwarding your copy, the Post Office may throw it away! Inform us of your new address at least three weeks ahead.

AD RATES: Full Page: $45, Half Page: $25, no other sizes available. Deadline is the first of the month before the cover date. [Deadline for issue 187, January 1981, is the 1st of Dec.]

BACK ISSUES: TCR #94-96,98,100-111,113,116,118,120-124,126-128,131,133-139,143 are 50¢ each. #145-163 are 75¢ each. #164,165,167-171 and 173-185 are $1.25 each. [Issues before 164 are digest sized, and GAZETTE features began with issue 164.] Issues not listed are sold out.

ADDRESS ALL MAIL TO: Post Office Box 255, Menomonee Falls, WI 53051
All checks must be drawn on U.S. banks, no foreign checks, please.

WHOLESALE ORDERS: Worldwide distribution of TCR is handled by New Media/Irjax Distributors, 12345 Starkey Road, Largo, FL 33540. Toll free number: (800) 237-5991.

THE COMIC READER [USPS No. 474-630] is published monthly by Street Enterprises, N92 W17420 Appleton Avenue, Menomonee Falls, WI 53051. Phone: (414)251-6933. Printed by Shinners Publications, Inc. Entire contents, except where noted, are © 1980 by Street Enterprises. Second Class Postage paid at Menomonee Falls, WI. Unsolicited submissions should be accompanied by return postage.

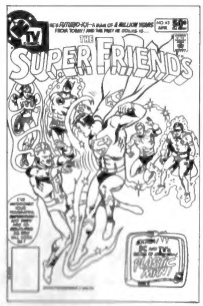
DC News

The year-end changes at DC have resulted in two cancellations and some editorial reassignments:

MYSTERY IN SPACE has been discontinued again as of #117, the issue out in December. In all likelihood material prepared for issues following #117 will appear in the mystery books. Yet another instance of science fiction anthologies not selling.

© 1980, DC COMICS INC.

SUPER FRIENDS, the comic meant to capitalize on the pre-teen audience of the CHALLENGE OF THE SUPER FRIENDS TV cartoon, is cancelled as of #47, out in April. Apparently not enough young kids were being lured to the book. This leaves Plastic Man and E. Nelson Bridwell's international heroes homeless.



© 1980, DC COMICS INC.

Jack C. Harris, who has been an editor for the past three years, will become the Assistant Foreign Sales

Manager for DC's Export Division, handling overseas marketing of DC comics to 24 foreign publishers. This new position takes effect January 1st (although he has already left his former positions as editor and public relations director) and the following replacements have been announced:

Mike W. Barr will become editor of THE FLASH, LEGION OF SUPER-HEROES, UNKNOWN SOLDIER and WEIRD WAR TALES, as well as becoming assistant to Len Wein on the latter's books (which now include ADVENTURE COMICS, ALL-STAR SQUADRON, GREEN LANTERN, JUSTICE LEAGUE OF AMERICA, NEW TEEN TITANS, WONDER WOMAN and WORLD'S FINEST);

Cary Burkett will become editor of GHOSTS, SECRETS OF HAUNTED HOUSE and THE UNEXPECTED, as well as becoming Dick Giordano's assistant on BATMAN, THE BRAVE AND THE BOLD and DETECTIVE COMICS as well as Roy Thomas's new barbarian title.

Andy Helfer has become the new public relations director, a full-time position, after having been Joe Orlando's assistant since May of 1980.

© 1980 DC COMICS INC.

In addition, Irene Vartanoff has been added to the Special Projects staff, coming over from Marvel where she was Marvel's Project Coordinator.

Roy Thomas will be doing the writing for LEGION OF SUPER-HEROES rather than BATMAN, as he wished to have full control over the characters he wrote, which he could not with Batman. His replacement is Gerry Conway, who swapped LEGION with Roy. Roy's other books are pretty well on the way to completion. ALL-STAR SQUADRON, the new name for the wartime adventures of various Earth-Two super-heroes including E-2 counterparts of Quality characters, will also be the title of the comic, which will begin with #1. As with previous recent launchings, a 16-page insert story will appear before the first issue. It'll be in JUSTICE LEAGUE #193 and WARLORD #48 (the first dual publication of a non-ad comics story ever done in DC's regular line) by Roy and Rich Buckler. DC's awaiting clearance before announcing the title and artist of the barbarian book he created.

Along with the tabloid counterpart to the SUPERMAN II movie, which is being done by Joe Orlando and Mike Fleisher and will be out in May, is a

© 1980 DC COMICS INC.

new tabloid comic album called SECRETS OF THE FORTRESS OF SOLITUDE. It will be edited by Len Wein and pencilled by Ross Andru, and it too will appear to coincide with the release of the film.

With the demise of SUPER FRIENDS, the time on Julie Schwartz's schedule needed to edit a monthly SUPERMAN FAMILY opened up, so it will go monthly with issue #208, out in April. #209 will feature an E. Nelson Bridwell story,

"The Untimely Demise of Daily Star Editor George Taylor" in the Mr. & Mrs. Superman strip. In that strip in #208, Nelson revives the original Mr. Mxyzptlk (note the spelling).

The WARLORD digest out in March is a 93-page edit job (by Laurie Sutton) of parts of the first ten episodes of the strip, eliminating the repetition. Mike Grell did a new wraparound cover to go with it.

The Teen Titans will be searching for the Brotherhood of Evil, who were responsible for the death of the original Doom Patrol. #9 is the issue which revives the Puppet Master (foe of Green Lantern in his first issue) as the Puppeteer..

Over on GREEN LANTERN, George Perez is the new regular cover artist (notwithstanding any Brian Bolland covers which may show up). #146 features the resurrection of a major GL villain -- who gets killed halfway through the issue. #142 is the debut of Omega Men, the super-hero group of interplanetary refugees who take cover on Earth.

Both Carmine Infantino and Don Heck will be pencilling DIAL 'H' FOR HERO stories beginning with ADVENTURE #483 (out in April).

DC COMICS PRESENTS #36 will feature the Paul Levitz-scripted "Whatever Happened to Starman?" book-lengther, which is pencilled and inked by Jim Starlin. Starlin also did the art for #37, which features Superman and Hawkgirl.

Beginning with #522, ACTION COMICS' back-up slot will be a rotating feature again, with The Atom returning in #522-523, Atom and Air Wave in #524, Air Wave solo in #525 and 526, and Air Wave and Aquaman in #527. Now, if they work Animal Man in the sequence some way, they'll have the "A"s all sewn up.

In the BATMAN'S GREATEST VILLAINS issue of BEST OF DC (#14), the Steve Englehart/Marshall Rogers Penguin story ("Malay Penguin"), the Denny O'Neil/Neal Adams/Dick Giordano Two-Face story ("Half An Evil"), plus stories featuring The Riddler, The Joker and Catwoman will be featured along with seven new pages of origins of each villain and a two-page Rogues Gallery. Denys Cowan is the artist.

HOUSE OF MYSTERY #294 will feature a Michael Kaluta cover illustrating "The Darkness," a story by Gerry Conway, Carmine Infantino and new inker John Beatty. Also in that issue is "A Louse Is Not a Home" by

Bruce Jones and Johnny Craig. A future HOM will feature a Conway/Infantino story about shopping bag ladies called "Night Women."

THE BRAVE AND THE BOLD #175 will feature the somewhat unusual team of Batman and Lois Lane vs. Metallo.

The Snowman, a villain who is part Yeti, part human and whose alter ego is that of an albino skier, will put his freezing touch to the test in BATMAN #337 in a story plotted by Gerry Conway and Roy Thomas, scripted by Thomas and drawn by Jose Garcia Lopez and Steve Mitchell. Thomas created the character.

© 1980 DC COMICS INC.

FLASH #299 features the return of the Rainbow Raider and the Earth-Two Shade in a story by Cary Bates, Carmine Infantino and Bob Smith.

Pablo Marcos inked JUSTICE LEAGUE #191.

© 1980 DC COMICS INC.

BAT LASH begins his back-up run in JONAH HEX #49 in a story by Len Wein and Dan Spiegle. Ted P. Skimmer, Ross Andru and Tony DeZuniga have teamed up to do a new EL DIABLO for a future HEX issue.

On this page are photos of the two DC telephones which have been manufactured by Character Phones, Inc. The Superman and Wonder Woman phones retail from $139.95 to $159.95 at retail outlets for the standard rotary dial, with the push-button format thirty dollars more. Batman will be out next year, as will Mighty Mouse and Woody Woodpecker phones.

And Post cereals has issued four new giveaways in their cereals, quite similar to this year's earlier series except their format is vertical rather than horizontal. SUPERMAN, BATMAN, WONDER WOMAN and SUPER HEROES comprise the set.

Charlton News

The Charlton schedule has been pushed back a few weeks, so the first issue of CHARLTON BULLSEYE won't appear until March. They're still seeking contributions and these are the requirements: Complete stories, written, pencilled, inked and lettered, ready to print; image size should be 10" x 15" on any size strathmore paper (anything proportional is acceptable); stories should be complete in themselves (no serials) and should not exceed ten pages, with shorter stories welcomed.

© 1980, CHARLTON PUBLICATIONS, INC.

Any dealers interested in purchasing copies from Charlton on a direct, pre-paid, non-return basis can order from 20-199 copies at 40% off cover price, or 200 copies or more at 60% off, with Charlton paying the shipping. Order soon, because they won't be able to set aside copies after the book enters normal distribution channels in February. (Write: George Wildman, Comics Dept., Charlton Building, Derby, CT 06418 or call (203) 735-3381, Ext. 317.)

The funny animal issue mentioned last time will be an issue of CHARLTON BULLSEYE, just to clear that up.

And sometime-TCR contributor and Filmation layout artist Larry Houston will be doing a super-hero/space strip for the third issue of BULLSEYE, which has a theme of science fiction. He's also working on a couple of sequels in which his characters meet some of the Charlton heroes.

Coming Comics

The following is the revised list of comics delayed to January. All were on last month's checklist.

ATTACK No. 27, April.

SCARY TALES No. 25, April.

BILLY THE KID No. 141, April.

WAR No. 26, April.

CHARLTON CLASSICS No. 7, April.

GHOSTLY TALES No. 148, April.

BATTLEFIELD ACTION No. 68, April.

FIGHTIN' ARMY No. 151, April.

TCR Message

This is one of those "here's why" editorials that you're probably as tired of reading as I am tired of writing. It seems, ever since I began writing for Street Enterprises in 1970, that I eventually end up explaining why something I promised didn't come to pass. I suppose I should be better at it then I am for that reason.

But, a number of things are missing this time that I didn't expect, and I'm anticipating the questions in advance. First, you'll notice STAR HAWKS is missing. Well, it's probably more than missing -- there's every chance it's gone for good. As usual, the reason (only recently brought to my attention, which is why I didn't mention it before) is money and our lack of it. I won't promise it will ever return; if it does, it does.

Second are the Alley Awards for 1980. I contemplated this one long and hard, and determined that not many were getting much out of it; certainly the winners, who weren't even notified (except in TCR itself), didn't gain much; the turn-out the first two times was meagre in comparison to the readership. Unless there's a great hue and cry by you in the next month (and I can be swayed), they're retired again. - Happy holidays,

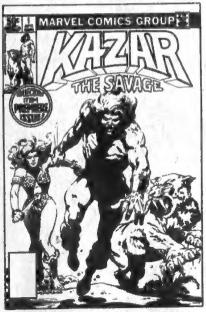
MT

Marvel News

Marvel has made some full-scale realignments for the coming year and they encompass some cancellations and some launchings of new titles:

THE HULK! and HOWARD THE DUCK will end their black-and-white careers with issues #27 and #9. The feeling at Marvel was that the books overlapped the audience for the regular line -- who were considerably less adult than some of the material appearing in these magazines. For this reason, the HOWARD THE DUCK book will return to color status, albeit as a quarterly, 48-pager. The final couple of HULK issues are all black and white, so the DOMINIC FORTUNE stories that were to appear in them will instead appear at some future date in MARVEL UNIVERSE, the EPIC-type super-hero magazine.

Marvel has licensed three movie properties for adaptation for summer of '81, two of which will definitely become monthly comic book series. The first, and most surprising, is FOR YOUR EYES ONLY, which will appear as



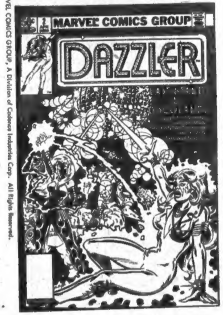
a full color MARVEL SUPER SPECIAL magazine and also three issues of the new JAMES BOND title, which will be done by Denny O'Neil, Frank Miller and probably Tom Palmer. The second film is the new George Lucas film, RAIDERS OF THE LOST ARK, the soldier-of-fortune period piece featuring a character named Indiana Jones which was directed by Steven Spielberg. It too will be adapted in magazine form which will be the basis for the first three monthly issues of the comic book. Archie Goodwin and John Buscema are slated to do it, with Buscema (or Marie Severin, if John can't do it himself) inking. The third is the Paramount-Walt Disney production, DRAGONSLAYER, which probably

© 1980, MARVEL COMICS GROUP, A Division of Cadence Industries Corp. All Rights Reserved.

won't become a series. Buscema will draw it, but no other creative personnel have been selected.

The SPIDER-MAN/SUPERMAN (to switch billing for once) treasury is finally completed, and is in the process of being proofread by DC and edited by Sol Brodsky for the paperback version (which is the first we've heard of THAT). The BATMAN/HULK book is in the plot stage at the moment.

The album series mentioned last time which reprints selected Marvel classic periods is actually simply the importation of the British hardcover annuals, although U.S.-Marvel seems to have had a hand in selecting which



© 1980, MARVEL COMICS GROUP, A Division of Cadence Industries Corp. All Rights Reserved.

stories would appear. And, they are monthly, but there are only four. The volume of CAPTAIN AMERICA stories are by Jim Steranko, not by Jack Kirby.

Also, Marvel is importing the British science-fiction/movie magazine STARBURST beginning with #32, April 1981 for direct-sales outlets only. It will probably be the same format it has been in its U.K. version, but the price is $2.00, which underprices STARLOG by a quarter. Alan McKenzie will continue as editor of the monthly.

Since Frank Miller has taken on the JAMES BOND assignment, he will

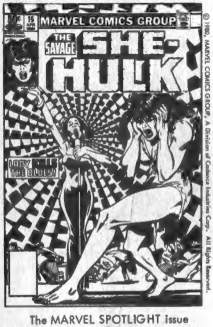
not be doing DOCTOR STRANGE after all. Marshall Rogers will be the regular artist, depending how everyone feels after he's done a couple. Also, Terry Austin won't be the inker, as he has chosen to stick with John Byrne and ink FANTASTIC FOUR.

J. Marc DeMatteis's third issue of THE DEFENDERS will alter the tone and focus of the book completely, as it switches from super-heroics to the realm of horror and the occult. Son of Satan will become a regular Defender, Nighthawk and Hellcat will be altered gradually although the changes will be major, and a new Defender

© 1980, PARAMOUNT PICTURES CORPORATION

will appear as of #94: The Gargoyle. They'll battle a coalition of demons called The Six-Fingered Hand, and horror guest stars will begin appearing. #95 features Dracula, #96 Ghost Rider, #97 Demon-Slayer, #98 Man-Thing and #99 Satana. #100 will be a double-sized issue which has yet-to-be announced contents. The art will be done by Don Perlin (layouts) and Joe Sinnott (finished art).

Conan will meet his old friend Murilla from "Rogues In The House" in #122-125 as well as acquiring a new band of travelling companions: a pair of youthful wanderers named DukenRik and Jonnwalli, and a giant mute named Atreah.


MARVEL COMICS GROUP
THE SAVAGE
SHE-HULK
Starring Jen Walters
©1980 MARVEL COMICS GROUP, A Division of Cadence Industries Corp. All Rights Reserved.

The MARVEL SPOTLIGHT issue which has been in the works for a long time and which has variously been planned as a straight romance, a super-hero romance and a romance comic featuring super-heroes in their civilian identities, has finally gotten to scripting stage. Now the format is romance stories set in a world of the fantastic: horror, science fiction, mythology, etc. J. Marc DeMatteis is doing some of them.

The HOWARD THE DUCK radio show announced a few issues ago is being syndicated by Selluloid, a production company from Santa Monica, California. Two episodes per day will be broadcast beginning April 1st, five days a week, each about 3 and a half minutes. It is the product of the work of Mort Eisenman, Lee Arnold and Steve Lushbaugh, and the series stars Jim Belushi as Howard, Spring O'Mara as Beverly, and Tom Webb as the announcer. Judging by the four sample episodes Selluloid supplied us with, Howard could very well be as entertaining and funny as CHICKENMAN. Belushi's ability to sound very much like his brother John won't hurt either.

TCR Mailboat

RANDY SMITH, Altman Hall, Hastings College, Hastings, NE 68901: After reading TCR #184, it seemed to me that not much happened in the way of news this month. But I did enjoy the ASTERIX article a little more than usual. I think that this is probably because there was some comment on the differences between comics in Europe and here. Would it be possible to publish more articles on these differences?

In regard to "shop-only" comics, I would like to point out that there are collectors such as myself that very seldom have a chance to get to any comic shop. As a student, I don't have to drive for four hours just to pick up a DAZZLER #1. Most of my old comics I buy through mail order and the new stuff is generally available at the newsstands. The only item that I've had trouble finding is EPIC.

[You weren't the only one to so inform us, with a couple of other people being downright indignant. Mike Friedrich, who is in charge of the shop-only projects from Marvel, wrote us a few weeks ago, but we've not had the space to print it until now. I think his comments will reassure those of you who believe you're being overlooked. MT]

MIKE FRIEDRICH, Marvel Comics Group, 575 Madison Avenue, New York, NY 10022: Your October issue arrived today. I wish to respond to your comments regarding the distribution of DAZZLER #1.

You express a very valid concern about the future of comics if the comics publishers "restrict" themselves to specialty shop sales. However, I feel you needn't worry too much.

First, the line between the Curtis Circulation sales market and the Direct Sales market is blurring more and more each month. Many specialty shops buy comics from their local Curtis-supplied "Independent Distributor" ("ID") and many of the Direct Sale wholesale distributors are servicing an ever-growing number of non-specialty store outlets (variety stores, mini-markets, convenience stores like Seven-Eleven).

We are trying at Marvel to reach the widest number of people with our comics. Our enthusiasm for the Direct Sales program comes precisely because we believe these wholesalers are creating new business for us, first by servicing the specialty shops, and second, by reaching out and bringing their expertise to other outlets and thereby help them sell comics to more people.

Secondly, even if we reduce our sights to the percentage of Direct Sales that go to the specialty shops, we believe strongly that it is the expansion of the number of specialty shops that brings us new readers. Many ID-serviced outlets get their comics late and not every title is distributed and not even every issue is displayed. A comics store by contrast puts its comics out immediately, keeps all current and recent back issues in stock and treats its customers with some respect. A potential reader doesn't have to run a gauntlet of funny looks to buy a comic; he or she is appreciated at a comic book store.

As previously announced by the Editorial folks, we are selling DAZZLER #1 as a "thank you" to our Direct Sale people. However, it was also on the business level a test. We wanted to see just how big the market it services is. We have received over 400,000 orders for DAZZLER #1, far beyond our expectations. We recognize that many of these copies will be stashed by speculators (whether retailers or customers), but even discounting that, it is an impressive amount of distribution. What we will continue to monitor is

how many of the copies are actually sold across the counter and whether the retailers and wholesalers gained new customers because they had the issue.

Let me take this opportunity to meet another concern you didn't express: how a comics fan not near a Direct Sale-serviced outlet is going to get a copy of DAZZLER #1. First, I notice ads for it already appearing in the fan press offering it for sale. In addition, attached is a list of our Direct Sale accounts which I hope you will print; all of them will be glad to either sell copies to fans directly or to refer them to a mail order company who can

supply them.

NEW MEDIA/IRJAX (Contact: Hal Schuster), 12345 Starkey Road, Largo, FL 33543 [813] 535-4475

GLENWOOD DISTRIBUTION (Contact: Russ Ernst), 79 Elmwood, Glen Carbon, IL [618] 288-6326

COMIC ART DISTRIBUTION (Contact: Bill Morse), 319 6th Avenue, New York, NY 10014 [212] 255-8868

SUPERHERO ENTERPRISES (Contact: Ivan Snyder), 70 Morris Street, Morristown, NJ 07960 [201] 455-1211

FW ENTERPRISES (Contact: Walter Wang), 28 Yacht Club Cove, Staten Island, NY 10308 [212] 356-4502

CAPITAL CITY DIST. (Contact: Milton Griepp), 2827 Perry Street, Madison, WI 53713 [608] 274-8987

SEA GATE DISTRIBUTORS (Contact: Jonni Levas), 6515 20th Avenue, Brooklyn, NY 11204 [212] 232-4956

LONGHORN BOOKS (Contact: Charles Breakfield), 5002 N. Lamar, Austin, TX 78751 [512] 454-9350

C.V. DISTRIBUTORS (Contact: Nick Scotto), 1681 E. Del Amo, Carson, CA 90746 [213] 638-9163

SO. CALIF. BOOK CO. (Contact: Lee Warner), 2219 S. Union Avenue, Los Angeles, CA 90007 [213] 747-9563

CAVCO, INC. (Contact: Jim Cavanaugh), 3943 Main Street, Kansas City, MO 64111 [816] 561-2848

COMIC KINGDOM (Contact: Bob Hellems), 13600 Gatiot Avenue, Detroit, MI 48295 [313] 521-9297

PACIFIC COMICS (Contact: Dave Scroggy), 4887 Ronson Ct., Suite E, San Diego, CA 92111 [714] 560-0203

ALTERNATE REALITIES (Contact: Nanette Furman), 1717 Pearl Street, Boulder, CO 80303 [303] 443-4500

STYX COMIC SERVICE (Contact: Joe Krolik), Box 3791, Station B, Winnepeg, MAN, CANADA [204] 586-7920

MULTI BOOK (Contact: Peter Mason), 4136 S. Service Road, Burlington, ONT CANADA [416] 632-5573

NUMBER ONE DISTRIBUTORS (Contact: Charles Abar), 1915 Bayview Avenue, Belmont, CA 94002 [415] 592-0875

[We hope that the above list will be helpful in steering those people who don't have a local shop to get their copies of DAZZLER #1. Strangely, some of the local newsstands get their comics from direct sale distributors, so DAZZLER #1 has appeared on regular newsstand outlets here. MT]

ROGER CALDWELL, 1119 Mayflower Road, Kingston, TN 37763: I got the October issue of TCR today and I thought I'd drop a line at two in response to some of the letters in the letter column.

I just wanted to say that I really am interested in the history of comics, like Howard P. Siegel, and that I too really enjoy seeing the various articles about old comic characters, their creators, and their companies. I know that there were comics before FF #1, and to tell the truth, Marvel has never been my favorite comic company. Of course, I have a deep interest in history, our popular culture, and how comics, the pulps, radio, film and TV mirror our world. Like many other fans, I miss the fanzines that used to run the articles about the Golden Age characters, and I bemoan the fact that so many of today's fans are only in it for the money. (I constantly wonder who can afford to buy comics from the '40s and '50s. It surely isn't fans who appreciate the books just for the characters or for the fact that the book has just survived the years. The two comics that I would really like to have decent collections of, SUPERMAN and ACTION, are going up in price week to week, practically. I wonder who this hobby is for, the fans or the dealers? But then, it is just like any other hobby: as soon as someone starts to collect something the prices go up. I wonder when the prices for ANGEL AND THE APE will go up? It's got great Gorilla art!) I enjoy the articles, but I don't have the books to research to do an article. I keep telling myself that I'll write a couple of articles on some of my favorites from the '60s, but I never get around to it. The place to find a lot of material along these lines is in the APAs, as you indicate. Someone should go through a bunch of past mailings and dig up some of this material for general audience. It would be a job, though.

The idea of a fifty-year index to

CHARACTER © DC COMICS INC.

DC is quite nice. But how will you identify who did what on all those "Bob Kane" Batman stories? And who wrote all those stories in the '40s and '50s? Will you identify reprints? I really wish you luck because I know it'll involve lots of work. And I'd really like to see a copy when you are through.

I can't recall when I first read "The Story of Superman Jr." (in the annual, though I didn't buy it off the stands) but it didn't bother me. If anything else, this story points to the fascination I have with those old issues. The editors weren't afraid to experiment and to do offbeat stories even if they didn't make a whole lot of sense (then or now). Those old books have a charm that seems to be lacking today (to met at least). And if you look hard enough you'll find other stories like "The Story of Superman Jr." that seem to be really unexplainable. And that isn't even enough when you consider all of the characters and loose ends that have accumulated in the Superman family of magazines.

And speaking of a greater variance of subject matter in comics, I'm looking forward to the new CHARLTON BULLSEYE to see what the fans come up with. It could be interesting.

[Our editorial purpose isn't really focused on reliving the past -- although certainly we have done our share of it. I've always wanted to avoid that sadness inherent in the appreciation of something that no longer exists; I'd rather see that we help point out the things still being done which are worth your time. This isn't a criticism of that kind of thing, however. In fact, one of my favorite current fanzines is COMICS FEATURE, which is largely intent on reviewing what was good about the thousands of comics published over the past 45 years. With the notable exception of the humor comics issue (#185), we've tried to stay with things which are still being published, and are, hence, available to you to buy. It's for this reason that we've rarely commented on back issue prices; what's ludicrous about the PRICE GUIDE, etc., and why we've avoided histories of long-out-of-print material. It was simply the slant we decided on when we took over TCR.

Some of the material in APA-I would make good fodder for TCR readers; in fact, Beppe Sabitini's article on Death in Comics came from an index he did for APA-I. When we see something we think would make a good article, we'll be sure to ask.

The ghosts of Bob Kane are not so anonymous as you might think; we have pretty well sorted out the jobs done by non-Kane studio artists (Dick Sprang, Jim Mooney, Win Mortimer, Curt Swan) from the material he probably did lay-outs on and had his ghosts (Jerry Robinson, Lew Schwartz, Sheldon Moldoff and Chic Stone) do complete pencils on, as well as which were inked by Charles Paris, Stan Kaye and Joe Giella and Sid Greene in the later years. The '40s are a problem for me (since I don't have many of them), but we feel confident that we'll be able to find out the info through the help of such Golden Age experts as Jerry Bails. And Gene Reed and I are attempting to contact DC writers of the uncredited period to see that as much as possible WILL be credited. Naturally, all reprints will be annotated. MT]

RICHARD ONETO, Staten Island, NY: It was surprising to see my letter in TCR #184. The only other letter of mine that saw print was in, I think, ETCETERA #2 back when Paul Levitz and his Brooklyn Barbarians were putting out that zine and this one.

Anyhow, regarding Val Enkin's letter: (as if you haven't already gotten dozens of letters on the subject) EC did indeed publish a story with a plot twist similar to Val's. It was called "Chewed Out." I don't know when or where it first appeared [WEIRD SCIENCE #12, 3/4/52 - MT], but it was reprinted in a 1965 Ballantine paperback called TALE OF THE INCREDIBLE. In it, a farmer with a ham radio makes contact with an alien spaceship and soon, Bill Gaines, Al Feldstein, newspapers, the Army and everyone else get wind of it and a crowd gathers around the farmhouse awaiting the arrival of the ship. The ship's radio transmissions are heard via loudspeakers but the craft is never seen. The voice of the aliens says that they have crashed in a murky lake and are undergattack by monsters and tangled in strange foliage. The Army general in charge denounces the farmer as a fraud and buys a hot dog (with the works) from a vendor while the crowd disperses. As the MacArthur lookalike chomps away on the tube steak, the voice blares that the ship is being tossed around and crushed by huge white monsters. Finally, the general bites into something hard. "Ouch... feels like I bit into a pebble!" he says. He reaches into his mouth only to find (are you ready?). "Good Lord! A rocket ship! A tiny, crushed rocket ship!" The aliens, of course, had splashed down in a barrel of sauerkraut. The microorganisms in the 'kraut juice looked like monsters to the little guys, an editor's note explains.

I'm sure both Atlas-Marvel and Charlton did versions of this, but I can't recall reading any myself. Actually, I'm surprised DC rejected Mr. (or is it Ms.?) Enkins' story, since their TIME WARP used so many of these old plots. Most of the stories Steve Ditko drew in that book were pure deja vu (right out of SPACE WAR or STRANGE TALES) for instance. Most others were downbeat EC-type tales... but you did a review of T. W. last year.

Hey, you've been talking a lot about westerns in TCR lately -- how about an article on western strips and comic books? Come to think of it, I'd like to SEE some western comics. (WEIRD WESTERN just doesn't do the

trick for me.) By the way, I agree wit your comment about Warren mags in the last issue, Mike. It's been years since I bought any Warren regularly, and I ignored THE ROOK having sampl some of Warren's "heroes" previously. My brother showed me a copy, and sur prisingly, it was good. Good enough

MARVELOUS FRUITS & VEGGIES
EN GARDE'N— short, good-eating, mutant fruits!
I can see we'll have alot of celery & carrot sticks around soon...
the wild n' wooly tangerine
John Celery
warstalk of WWII
Jonuinga

to get back issues so I'll know what the heck is going on.

[Thanks for the recounting of the story; you were the only one to tell us about it. Actually, recycling these kinds of plots doesn't bother me at all UNLESS it's blatantly plagiarized (as Prize did in a number of BLACK MAGIC stories, copying verbatim certain EC stories). It's all in the telling anyway.

An excellent rundown of the Marvel (post FF #1) western characters is undertaken in COMICS FEATURE #7 by my fellow APA-I member Murray Ward; perhaps someday I will undertake the huge amount of westerns published by Dell Comics. DC's current western is hardly the kind of comic that interested me in westerns either. MT]

GARY DUNAIER, 67-18 Parsons Blvd., Flushing, NY 11365: "Beepic," as used in Neil Orts' letter of #184, simply meant "be epic." Not knowing Reader Orts personally, I can only speculate as to the reason he created the new word. I believe that Reader Orts had no intention of adding a new word to the English language; rather, he erred when writing his letter by typing an extra "e" instead of depressing the space bar on his typewriter.

[Undoubtedly (since Neil told us himself) you are correct. You wouldn't believe how long Jerry and I stared at that. I guess in our usual fatigued condition that accompanies the eight-een hour TCR-completion sessions we simply weren't getting enough oxygen where it counted. MT]

MARK MAGNANO, 2671 Monroe Street, Santa Clara, CA 95051: After reading the news sections of TCR and TCJ over the past few months, I have come to the conclusion that Marvel is a rapidly sinking ship. The departure of Marv Wolfman to DC was bad enough, but the news of Roy Thomas leaving Marvel for DC may very well be the straw that broke the camel's back. Along with the previous departures of such talents as Don McGregor, Frank Brunner, Steve Gerber and George Perez, it will be interesting to see if Marvel will be able to survive this massive exodus of talent.

As far as DC being able to capitalize on Marvel's talent drain remains to be seen, but I'm sure that both Marv and Roy's talents will be put to good use at DC.

After reading my letter in the September issue, I would like to add that I don't have to rationalize whether or not I will benefit from any movies, TV, books, comics or whatever, because if I do, that's fine, and if I don't, well, that's just fine too. I agree totally with your reply and the fact that Warren (Storob) got a job at Marvel doesn't surprise me in the least. One thing I have learned in my life is that blind reverence toward anything is bound to lead to some hefty disappointments in the long run, as well as missing out on several alternatives.

In closing, I would like to compliment you on the fine job you are doing on TCR, and, in my opinion, you're number one!

[Thanks. I do think, though, that the departure of Roy from Marvel will have a minimal effect on them from a commercial standpoint, simply because it is no longer the one man company it used to be. If it could survive the loss of Stan Lee, and of most of the early '70s successors (except for Archie Goodwin, no writers survive from the 1972 era), even so talented a writer as Roy can be lost with minimal effect.

The important thing will be whether Roy will be put to good use. If you'll recall, Steve Englehart (also west coast-based) came over to DC a few years ago under similar circumstances with big plans for new characters and permanent writing assignments. Soon after, with nothing longer than a year's worth of JLA and DETECTIVE stories under his belt, he was gone, no new books begun and not very much accomplished which has lasted, despite excellent work. If Roy can launch his new projects from California, and keep them for longer than six issues -- they may have finally broken the pattern. MT]

GEORGE DETROW, 651 S. Potomac Street, Hagerstown, MD 21740: Please have Jacob Maraine mention in his column (COMIC STRIP CIRCUS) what happened to Russ Manning now that he's off STAR WARS. A while back, Rick Haberg and Dave Stevens were doing SW; what are they now doing? Which one was the artist?

[I don't know if Jacob knows what happened to Russ, but I do know that he was running for public office at about the time he left the strip. As to what he's doing now, maybe one of our western readers can tell us.

Both Haberg and Stevens are artists. Russ Helm was the writer, I believe. MT]

© 1981 MARVEL COMICS GROUP

HOWARD JOHNSON, 1411 Cherokee Lane, Ottawa, IL 61350: Got my TCR today (another issue well done, of course), and saw the notes on Monty Python in MEDIA REVIEW -- all pretty accurate, though a couple bear updating:

YELLOWBEARD is set to start shooting in Australia in February, and LIAR'S AUTOBIOGRAPHY is having a U.S. deal done now as I write this (10/21) -- hopefully to include a promotional tour in the U.S. before February... I saw an advance copy of the book, and it's really very good indeed (even though I may be prejudiced...).

The Pythons decided to hold off writing another film last August, as they felt they were getting more or less nowhere, and intended to put off writing for a year or so -- the idea of

a war film has long since been abandoned, and now no one, least of all they, know what the next film will be.

After abandoning the writing, the Pythons decided to do four nights at the Hollywood Bowl for a bit of cash. It was filmed for HBO, and was basically the same show as the City Center show in '76, with maybe 15% of the sketches changed (they did SIT ON MY FACE and NEVER BE RUDE TO AN ARAB from the new album). I assume that you will possibly have a review of the show, as you did for the City Center show in '76, so I won't go into detail... Oh, I might mention, though, that I wound up being in the show all four nights as a pantomime goose in the "idioting" before Neil Innes's HOW SWEET TO BE AN IDIOT.

While there, all of the Pythons except John decided to have a go at more scripting for a new Python film. John says he's not quite ready yet, but doesn't at all mind that the others want to go ahead with it, and he'll probably jump in with some writing when he feels ready.

Anyway, that's about all that's new... you managed to do quite a nice job covering all the bases with the individual Pythons! Sorry I've been out of touch lately, but there really hasn't been much going on to report on Python-wise -- feel free to ask if you have any questions, though.

I'm going to be doing an article on TIME BANDITS for MEDIASCENE [PREVUE] soon (maybe the issue after next), so I really can't say too much about it right now... If you would like a couple of Bowl photos to run in TCR, though, let me know and I'll do my best to help you out.

[Thanks -- sure, we'd love photos from the concert. Anything you've got, we'll be glad to run.

The info contained in that column came from the Python Fan Club bulletin and David Finger -- who, unfortunately, was not in California to view the show, so no review. MT]

KIM THOMPSON, 196 W. Haviland Lane, Stamford, CT 06903: After having brutally (and, I think, justly) savaged Paulette Carroll's ongoing EUROPEAN COMICS column a few months back, I feel I must write in to compliment her -- and you -- on the latest installment (TCR #184). By thus delineating the basics of the European comics industry -- in particular the manner in which the creative folks are treated -- she suddenly refocused all my dismay and indignation with the way things have been done in the U.S. ever since the inception of the comic book. I hope it similarly rattled those fans who up until now had been blissfully unaware of the alternatives to the artistically reprehensible American Comics

Machine.

With the laudable emergence of EPIC and HEAVY METAL, Americans are finally seeing the light, and they should be congratulated for it. But before we go overboard in singing the praises of HM and Marvel Comics for their wonderfulness, it behooves us to remember that them thar funny furriners what don't even speak English have been treating their comics creators decently and respectfully for decades, and that is UNDOUBTEDLY why the level of the craft and maturity (and consequently, the level of public acceptance) of the medium have blossomed so freely over there. Although it seemed mainly written as a tangent to her insufferable ASTERIX series, Ms. Carroll's article was invaluable. I thank her for writing it, and you for printing it.

[Undoubtedly, it would be grand if the American writers and artists could be treated as they are in Europe; creators in fact and reputation rather than just fact. And it would be wonderful if we had the high production values of the various European magazines.

But I can't help but feel that we wouldn't have the basis for American fandom if we did. Certainly, the U.S. comic strip could have been the basis for a large fandom's creation and it never was -- simply because the subject matter of the comic strips was never such to appeal to adolescents so passionately that they would collect and write about them. I don't believe -- given their head, and the artistic freedom to make the choice -- the comics adult writers and artists would do would be super-heroes or funny animals. I know I got interested in collecting because of those things, and not because of Prince Valiant or Li'l Abner. Which is why I find it so hard to get at all excited about HEAVY METAL, EPIC, undergrounds, or even ASTERIX, as much as I respect them. (Surprised to hear that? I will confess to trying very hard at getting into ASTERIX and failing. Perhaps I'm just not ready, but the subject matter doesn't interest me enough to enjoy the humor. It's my loss, of course, and sometime I'll try again.)

Let's say DC became four or five

monthly slick magazines. And let's say they were marketed in such a way that children were still the market. Would we still be a growing fandom? It's difficult to imagine. MT]

JEAN-DANIEL BREQUE, 1 rue Maurice Utrillo, 33700 Merignac, France: Paulette Carroll's article on European Comics was at once interesting and entertaining, as usual, but unfortunately, in some respects it was five years out of date.

You may remember (it was reported in TCR at the time) that in 1975 or so PILOTE went from weekly to monthly. This move was partially prompted by the rise of competition; at the time, something like four or five monthlies were created, with famous contributors on their table of contents. A few of them were later cancelled, but the great majority are still thriving, and some came two or three years later. To make a long story short, IF SPIROU, TINTIN, and PIF are still published weekly (a new weekly comics magazine, SUPER AS, was a failure), the following magazines are monthlies: PILOTE, METAL HURLANT, (A SUIVRE), L'ECHO DES SAVANES, CIRCUS, FLUIDE GLACIAL, and CHARLIE MENSUEL; roughly, we can say that, if the weeklies are primarily meant for children, the monthlies are for an audience of young adults, and the comic fan can find more interesting strips in the monthlies (nonetheless, the weeklies do not publish trash either).

Paulette Carroll says that few artists in France and Belgium are masters of black and white; that is no longer true. The publishers of those new monthlies had little money to start with, and those magazines are still all black and white in the great majority. If I must name an artist who is a "master," Jacques Tardi immediately comes to mind; and have you not seen the B&W work of Moebius and Caza, to name but two French artists known in the U.S.A.?

Recently, a new evolution came to the francophone comics field, first with the magazine (A SUIVRE) (literally: "to be continued"). This magazine, put out by Casterman, the publishers of TINTIN, decided to give to the artists and writers the opportunity of creating real graphic novels, of more than 150 pages! The first to be published in album form was ICI MEME, a collaboration of Forest (story) and Tardi (art) which received rave reviews and the Best Story of the year award at Angoulême; then came SILENCE by the young Belgian artist Didier Comès (who has a style somewhat reminiscent of Pratt), which received the Yellow Kid at Lucca recently; in the near future, I personally wait impatiently for BRAN RUZ, an extraordinary Celtic fantasy drawn

by Claude Auclair from a story by Deschamps, which is something unique, with no relation at all with "fantasy art" à la the Brothers Hildebrandt; Auclair once said he admired Kubert greatly, and, although there is no similarity between his style and Kubert's, there is the same gritty realism, and the same control on story-telling. As for the spirit of the work, if a comparison must be made, I think of Poul Anderson's fantasy novels, such as THE BROKEN SWORD or THE DEMON OF SCATTERY, and of Robert Howard in his less bloody, more moody stories.

The opportunity of creating longer works caused something like a mutation in the scripts, and we have now something like a return to more classic forms of narration. A lot of young writers and artists publish tightly-built stories with realistic art. This year's revelation was Bourgeon, creator of a series reminiscent of the works of Stevenson, with some really splendid color art; but some artists are making themselves known by swiping the works of artists of the past. Love of the comics is for a lot of people simple childhood nostalgia, and there is a strong undercurrent of this nowadays; two young artists/writers, Chaland and Cornillon, have had an album titled CAPTIVANT published,

© 1980, MARVEL COMICS GROUP, A Division of Cadence Industries Corp. All Rights Reserved.

which is something like a compilation of a fifties weekly that never existed, but which looks a lot like SPIROU. It's done tongue in cheek, of course, but nevertheless, we now see a lot of artists drawing like Hergé...

A last thing: about written texts in comic magazines, there is a law in France that states that a magazine must not be all comics, and must contain a certain proportion of text. Last year, the editors of PILOTE had diminished this proportion, thinking that nobody was looking, and the magazine was almost killed (there was a decision by some public agent to retire PILOTE's postal authorization, which amounts to pure and simple censorship); meanwhile (A SUIVRE) could not get theirs. There was consequently a great uprising in the press, not only in the comic press (the editors and publishers forgot their gripes with one another), but in newspapers too. The feeling was that the French government considered comic art not as "art" but as child's stuff, and the creators wanted their medium recognized. Don't forget that a French publisher who tried to publish a French version of Marvel Comics was twice censored, and that when an adaptation of Tower Comics was published here in 1967, it was billed "adults only." Happily, the government backed down, PILOTE and (A SUIVRE) were given their postal authorizations, and the proportion of written text to be found in a comic magazine was diminished.

Well, I think that's about all. Now to movies: for a reason that escapes me completely, it seems we will get SUPERMAN II before you do, since it is being released here on December 10th. Are you interested in a review? And how long must it be??

DICK DUCK is more fantastic each issue; I hope you will reprint it in a special issue when the current serial is finished.

[Yes, we'd like a review of SUPERMAN II of whatever length you wish. One restriction: don't reveal too many plot twists or the ending (as I did in my review of the first one) since we aren't slated to receive the movie until May or June (Warner Bros. wants to wait for the summer movie crowd, just as they did in Australia where it is now in release -- since it's summer there).

A Dick Duck/Bullet Crow special has been in the planning stages for a long time; when it appears, we'll make sure all the coloring errors and registration problems will be corrected. MT]

SEAN N. SMITH, 305 W. Rosemar Street, Philadelphia, PA 19120: What happened to MODESTY BLAISE? It's one of the main reasons I buy TCR.

[I'm afraid it's gone for the moment, with no idea of when it'll be back.

We used up what we had contracted for back when the GAZETTE was a separate publication, and we're still not far enough ahead of things to contract for new stuff. We may some day, though. MTJ

PATRICK MARCEL, 32 Avenue de la Libération, 33310 Lamont, France: I've been a subscriber to it, I've bought it on trips abroad, or I've borrowed it from a subscribing friend, but no matter what the way in which I obtained it, I don't think I've missed an issue of TCR in the six years that I've known it. The latest burst of change it has been through has proven to be both exciting and successful. I had meant to write about it some time ago, but so far laziness has prevented me from doing so. A few points to make, and an urge to type have proven determinant.

First things first: The charming person depicted on the cover of #184... I'd tend to think it's Bo Derek, more than Cleopatra, and the hairdo, the "ten" rating, and the blue eyes would tend to bear me out.

Never mind! I don't seem to recall that many favorable comments on Jim Engel and Chuck Fiala's work in your pages. So, for a change, here's one. Whenever I get my hands on TCR, the very first thing I turn to is FANDOM CONFIDENTIAL. There are loony features and then there is FC. It's constantly outrageous, hilarious and satirical, (not to mention its frequent flashes of inventiveness -- and speaking of innovative, what ever happened to HI AND SY? Has "Boris Tutiers'" inspiration gone dry? I must admit that the last strip was the very pinnacle of the series!)

And, as for the strips, DICK DUCK, DUCK DICK is a real joy: great art, funny plots... I'd tend to reserve my enthusiasm a bit, though, as far as BULLET CROW is concerned: though I love the art, the plot is very loose, and nothing much seems to happen from issue to issue, as far as punchline or storyline are concerned. C'mon, Chuck, do you want me to believe that Engel is the brains of the team?

Another much maligned column is Paulette Carroll's Asterix articles. While its main goal is to bring the American audience's point of view closer to the French one to appreciate the finer point of the satire, it proves, to a European eye, both extremely interesting and illuminative of many controversial points in the strip. Great job, Paulette!

To answer a few of the points raised by Frank Hayes on European comics in his letter, Les Editions du Fromage and Les Editions di Triton are perfectly authorized printings of chosen American comics. There is a very legible mention of the copyright on the first page of every album that I know of. In fact, I happen to know slightly the man responsible for these very fine books, and he's had more trouble procuring reproducible pages of artwork, often by hunting them down in conventions in well-printed comics, as they are often not available anymore from the companies, than in getting the authorization.

As for the other reprints of American comics, they range from small to comics size, the printing from fair to very nice, but the translations and the lettering are very often a disgrace. And there was a time when to avoid trouble with the local equivalent of Comics Code Authority, the Editions Lug, who reprint Marvels, had to censor their stuff heavily, and sometimes very weirdly. Most of the time, the sound effects and other manifestations of "violence" were the main targets. But the reprinting of SPIDER-MAN #44 and 45 saw the complete censoring -- of the Lizard's tail! Which led to some funny things such as Spidey yelling "Ah! I'm slipping off the roof!" when in fact he'd been pushed off by the offending organ!

The French daily strip is a nearly dead art. When a paper carries anything at all, it's foreign, i.e. American stuff. There are a few localized French strips, such as KADOR by Binet, LE BARON NOIR by Gat and Pétillion, LE CAFE DE LA PLAGE by Régis Franc, published by LE MATIN DE PARIS, and LES RUBIPEDES by Iturria, published weekly by SUD-OUEST DIMANCHE. Those are the chief examples that I can recall off the top of my head. It's essentially humor strips. Once in awhile, we'll get the serialization of a soon-to-be published book, such as Asterix or Lucky Luke, but that's all.

Speaking of adventure strips, Frank Hayes mentioned an edition of STAR HAWKS reprints. This was in black and white, and a few strips were missing, to avoid repetition. But there should soon be the release by Editions Dargaud (the publishers of Asterix) of a hard-backed book which may be in color.

Another point: I don't think that book sales support the weekly comics. In fact, it must be the contrary. As an example, the Editions Dupuis don't reprint all their stuff in albums, and only grant their own to heroes whose popularity in the weekly has warranted such a chancy venture. There's even a paperback series for those heroes that are still unknown quantities where they can be tried out without too much trouble in case of failure. Some, like the current fantasy strip ISABELLE by Franquin, Will and Delporte, can graduate from the paperback to the hardback when success bears them out.

A fairly recent wave of comics are the monthlies, in part due to the success of METAL HURLANT and L'ECHO DES SAVANES, the latter being a humorous monthly of a more "adult" nature than what's seen in the weeklies. Hence, titles such as FLUIDE GLACIAL, another humor magazine, or CHARLIE and (A SUIVRE), more along adventure lines, are flourishing. The last ones are not very well known in the States, but they have permitted in many cases the blossoming of original talents, L'ECHO DES SAVANES and FLUIDE GLACIAL being something like the equivalent of METAL HURLANT in a

humorous vein (though, as in M.H., good taste is not always the prime mover: the latest FLUIDE GLACIAL cover boasts "After STAR WARS and STAR WARS 2, we proudly announce STAR WARS VS. FRANKENSTEIN above a picture showing the monster kicking Darth Vader in the balls...).

Well, well, well. This had started as a small letter, and here I still am rambling along. I'd better end right now, but just one last thing: your

© 1980, MARVEL COMICS GROUP, A Division of Cadence Industries Corp. All Rights Reserved.

inside spot illos tend to vary in calibre, to say the least, but that Michael Mignola is fantastic! How about a cover by him some day, soon?

[That depends entirely on him. How about it, Michael? (We've got a few spots and a possible back cover at the moment by him, so he will be showing up around here again.)

And Bob Staszak indicated that it was supposed to be Cleo à la Bo, and I thought I'd be subtle in the caption...

We've received some secondhand info that Boris Tutters may have passed on to his reward, though we're not entirely certain. (He may not have received his reward.)

Funny you should bring up Frank Hayes... MT]

FRANK HAYES, P.O. Box 10860, Chicago, IL 60610: Well, here -- in somewhat abbreviated form -- is the DC vs. Filmation story:

Judge Lloyd F. MacMahon, in an order dated April 3rd, 1980, awarded $221,339 in special compensatory damages to DC for violation of trademark rights (section 43(a) of the Lanham Act) and various other forms of unfair competition. In so ordering, Judge MacMahon threw out most of the $1,206,857.25 award that had been announced earlier. (This was what was published in the item in VARIETY.)

You see, the jury in a case like this is responsible for deciding the FACTS of the case; the judge is responsible for applying the LAW. In November 1979 the jury decided that Filmation had indeed engaged in unfair competition, contract violation, trademark infringement, and breach of a confidential relationship by producing MANTA AND MORAY (after having produced AQUAMAN in the '60s) and SUPERSTRETCH (after letting the option drop on a live-action PLASTIC MAN show). The jury determined the kind and amount of damages (punitive, compensatory, etc.) that were to be paid.

But Judge MacMahon decided that, under the law, DC was entitled to no compensation in the case of AQUAMAN/MANTA AND MORAY (there was no evidence that DC had lost any money). Further, only the $200,000 that DC might have conceivably turned in profit from a PLASTIC MAN show on CBS during the 1978-79 season could be awarded to DC in the PLASTIC MAN/SUPERSTRETCH suit. An injunction -- preventing Filmation from continuing to show the cartoons -- was granted.

Moreover, request for a new trial was denied, and DC's request that all materials used in the production of the Filmation cartoons be destroyed, that Filmation give an accounting of its profits for the cartoons, and that Filmation pay DC's legal costs, was denied. In short, DC not only didn't get the big money, but they had to pay their own legal bills.

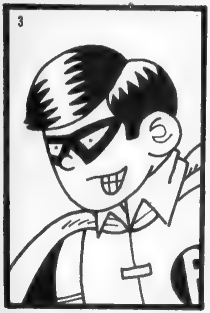
Judge MacMahon's opinion begins with the words: "This case shows that a lawsuit need not assume the shape of a class action in order to qualify as a Frankenstein monster..." That's a good, brief summary of the implications of the case. Here, in general terms, is what it means:

A visual representation of a fictional character (for example, a drawing of a super-hero) may be a trademark. As a trademark, such a character is protected by law. If anyone but the owner of the trademark uses the character, or a similar character -- that is, a character represented as visually similar in design, color scheme, etc. -- that person may be sued in the Federal courts.

In addition, if the trademark is infringed by someone who has worked under contract or with some other special confidential relationship to the trademark owner, they may be sued for breach of contract, breach of confidential relationship, or other varieties of unfair competition.

(This is what's sometimes known as a Sid-and-Marty-Krofft. The creators of H.R. PUFNSTUF contracted with McDonald's for the fast-food chain to use Pufnstuf characters in commercials; McDonald's pumped the Kroffts for ideas, then dropped the option and went with the current McDonaldland gimmick. The Kroffts sued, and won.)

Now, remember that this WASN'T a copyright case. (Judge MacMahon specifically asked DC's lawyer why the case hadn't been pursued under copyright law. The lawyer hemmed and hawed at length, finally invoking lawyer-client privilege to refuse to answer. Said the judge: "This is outrageous. Nothing should have come of this. You are trying it here under a statute which



obviously isn't designed for animated characters of this kind, I don't think, but we will see what the jury says. Maybe the jury will throw it out and save me the trouble." Strong words...)

What this case DOES do is open up the serious question of the dividing line between literary properties and trademarks in the comic book and cartoon businesses. Naturally, the whole thing is being appealed; the final conclusions may already be in (I've been too busy lately to keep close watch on the case), and all or part of Judge MacMahon's decision may be dumped. But it's a very interesting case; I'll let you know when I can get an update for you.

And, for the Sol Harrison groupies: Sol was DC's star witness in the trial, and now you too can see the roughly 150 pages of Sol's testimony. Rock (quietly) with mirth as Sol discusses Marvel characters: "Sub-Mariner needs the air to breathe. He's got to have air in order to live." Roar (softly, please) as he lists Plastic Man as one of DC's five most famous characters -- along with Supes, Batman, Wonder Woman, and Green Lantern.

Just hie thee down to New York City's federal courthouse, and ask where you can examine the records for a civil case that has already been completed. The case number is 78 Civil 5508 -- ask the clerk for the trial transcript, and have yourself a grand old time.

A few other minor notes: "judgement" is a perfectly acceptable spelling, according to Webster's 8th and the American Heritage dictionaries. "Judgment" IS the preferred form, though. (On a similar subject: it's "comic book" -- noun -- hyphenated when used as an adjective preceding the noun -- "comic-book company." But never EVER "comicbook.")

"Ninety percent of everything is crap" is generally referred to as "Sturgeon's Law": sf writer Ted Sturgeon was accosted by someone (obviously not a fan) at a science-fiction convention with an armload of undifferentiated sf and fantasy books. "I've been up all night reading this stuff," he said, "and you know what? Ninety percent of this science fiction is crap!"

© 1986 DC COMICS INC.

To which Sturgeon blithely replied, "Well, ninety percent of everything is crap."

It's surely not a condemnation on Sturgeon's part -- just a realistic recognition that there's always a lot of low-quality material around. I think you took it wrong, Mike...

For the benefit of the youngster from Oxford (and the many folks who wrote to disagree with him): Art does not spring "from the realization that man can fail and die." That would be a trifle banal. The big secret of art is that there's something more to life than being neurotic about death. On just what that something is, of course, Shakespeare, Faulkner, Homer, Joyce, DaVinci, and Beethoven don't agree... not even to mention Aeschylus, Sartre, Goethe, El Greco, and Virgil.

Finally: I'm told you can get a free copy of "Superman in 'The Computers That Saved Metropolis'" from the Advertsing Department, Radio Shack, 1300 One Tandy Center, Fort Worth, TX 76102, or at most Radio Shack stores. (It's the same story, apparently, that ran in ACTION #509, with a cover and one-page prologue and a handful of ads for Radio Shack computers and other products.)

This may be as close as anyone has come in a long time to putting comics in the classroom on a regular basis: Radio Shack is including the comic book in its "educators' package" for teachers who want to know more about using computers with grade school students. Radio Shack sells one in every five of its TRS-80 computers to schools.

Unfortunately, there's a bug (as the computer buffs say) in the comic book: it doesn't mention the TRS-80's notoriously problem-prone keyboard.

Scrupulously realistic fans should implement the following software fix on page 24:

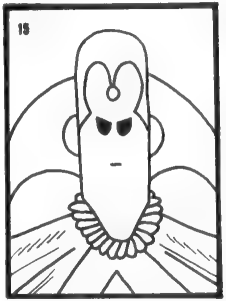
ALEC: Oh, CRUD! My TRS-80 typed 50005 instead of 505 miles an hour! The answer I gave Superman is wrong!

SHANNA: Oops! Mine did too! Superman, WAIT....

(Violent crunching sounds)

ALEC (nonchalantly): Uh, Superman -- what's the formula for flying around the Earth backward at twice the speed of light? This time we'll enter it VERY carefully...

[Thanks for keeping us up-to-date. The whole thing is quite complex yet so charmingly ludicrous, considering the origins of the characters in question... and have you noticed? NBC, in buying an interim program to mark time before Hanna-Barbera's SPACE STARS begins, chose BATMAN AND



THE SUPER 7 -- featuring, you guessed it -- MANTA AND MORAY and SUPER-STRETCH. What was the injunction about, anyway?

Thanks for the grammar lesson as well. My English education (advanced courses) in high school never bothered with grammar, for some reason, and I've had to pick it up in the street (so to speak). I'll try to remember the distinctions.

I wasn't talking about Sturgeon, as you'll note I never mentioned him; another critic (who shall remain nameless) used that defensive statement to attack comics. Searching for a hook for my intro, I wanted to address that statement, which I don't agree with. (The percentage is definitely not that high.) MT]

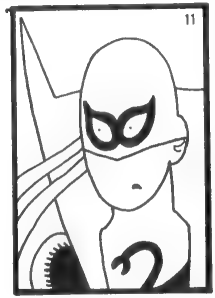
NEIL ORTS, Route 1, Box 82, Paige, TX 78659: I can identify with Val Enkin and the troubles with trying to get a story accepted. At one time, I sent DC an ANGEL AND THE APE story,

© 1980, MARVEL COMICS GROUP, A Division of Cadence Industries Corp. All Rights Reserved.

complete script and everything, and it was send back not even read because they had no use for an A&A story and they didn't have time to read complete scripts from beginners. Talk about upset! I really think that that story is funny, and I couldn't get anyone to even read it. But I'm not giving up and I'm working on some MYSTERY IN SPACE story ideas I intend to send Len Wein before Christmas. In the meantime, does anyone need a truly funny ANGEL AND THE APE story?

By the way, Mike, I read your Johnny Thunder story in DCCP. This is my first exposure to this JT and at first it didn't make a lot of sense to me. However, by the end of the story, I found it to be cleared up and very entertaining. I hope response to this story is favorable so that you might be able to sell another story to Ross Andru for a back-up in JONAH HEX. I know I'd like to see it.

And wasn't that art something? It's a shame that Gil Kane can't do more comic book work, because he



has a style that can't be copied.

In closing, I'd like to say that I'm finally starting to appreciate BULLET CROW and DICK DUCK, and that I simply loved #184's cover!

P.S. Would you consider running some old humor strips in TCR? After reading Rick Marschall's interview in TCJ, I've wanted to see early BLONDIE strips. Also, I'd like to see early GASOLINE ALLEY strips, as GA is one of my favorite strips today, and I'd like to know more about its past.

[I suppose I'm not the one to talk about timing (since it took eleven years of trying to sell a script to DC), but you must give yourself a chance by submitting plots for features you know are being published. DC (or any company) can't be expected to buy something they can't use. Watch for your best shot and then go for it. That's the only advice I can offer.

I truly doubt you'll ever see the western Johnny Thunder again, simply because he's too "old-fashioned" to fit the current DC format.

See the above answer to the Modesty Blaise question in regard to comic strip additions. MT]

BOB McLEOD, Tampa, FL: I'm afraid I owe a couple of apologies for some things I said in previous letters. First of all, I blamed Marv Wolfman for the poor storyline in DC COMICS PRESENTS #26 starring Superman and Green Lantern. It was actually plotted by Starlin and only scripted by Marv. Part of the reason it bothered me was because Marv's TOMB OF DRACULA was one of the few comics I enjoyed reading, and I was disappointed to see such a poor story from him at DC. But I read the credits wrong. I'm sorry, Marv. Okay? It was Starlin's fault, not yours.

Also, I came down harder on J.R. Jr.'s work on the X-MEN ANNUAL

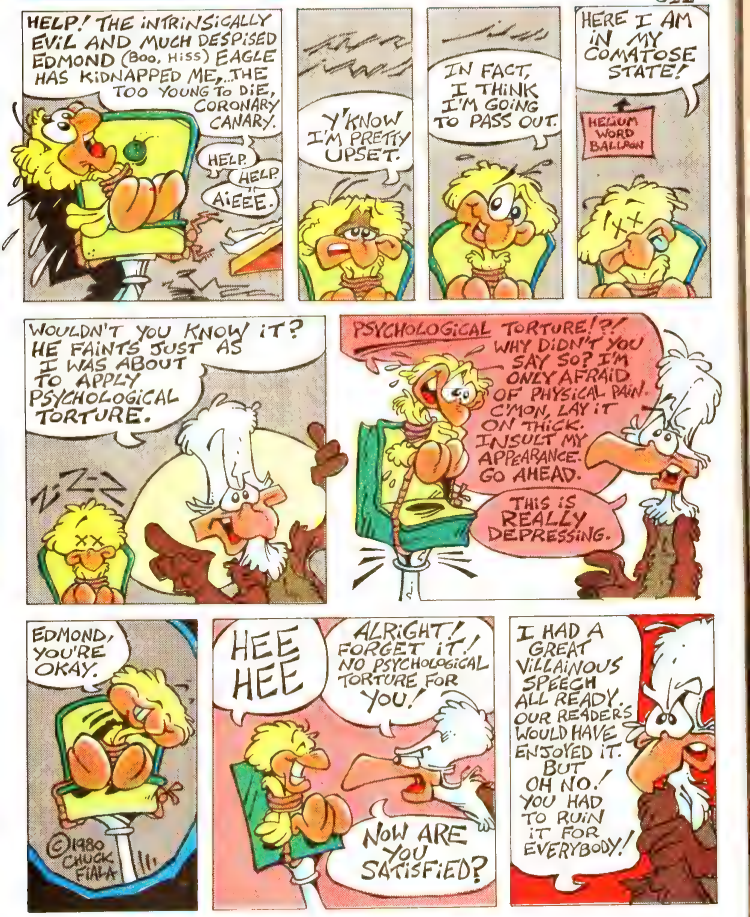
[Continued on page 18]

BULLET CROW

FOWL OF FORTUNE

by CHUCK FIALA

022

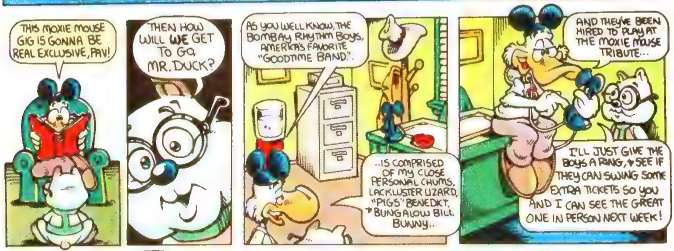

HELP! THE INTRINSICALLY EVIL AND MUCH DESPISED EDMOND (Boo, Hiss) EAGLE HAS KIDNAPPED ME,..THE TOO YOUNG TO DIE, CORONARY CANARY.
HELP.
HELP
AIEEE.
Y'KNOW I'M PRETTY UPSET.
IN FACT, I THINK I'M GOING TO PASS OUT.
HERE I AM IN MY COMATOSE STATE!
HELIUM WORD BALLOON
WOULDN'T YOU KNOW IT? HE FAINTS JUST AS I WAS ABOUT TO APPLY PSYCHOLOGICAL TORTURE.
PSYCHOLOGICAL TORTURE!?! WHY DIDN'T YOU SAY SO? I'M ONLY AFRAID OF PHYSICAL PAIN. C'MON, LAY IT ON THICK. INSULT MY APPEARANCE. GO AHEAD.
THIS IS REALLY DEPRESSING.
EDMOND, YOU'RE OKAY.
©1980 CHUCK FIALA
HEE HEE
ALRIGHT! FORGET IT! NO PSYCHOLOGICAL TORTURE FOR YOU!
NOW ARE YOU SATISFIED?
I HAD A GREAT VILLAINOUS SPEECH ALL READY. OUR READERS WOULD HAVE ENJOYED IT. BUT OH NO! YOU HAD TO RUIN IT FOR EVERYBODY!

DICK DUCK, DUCK DICK

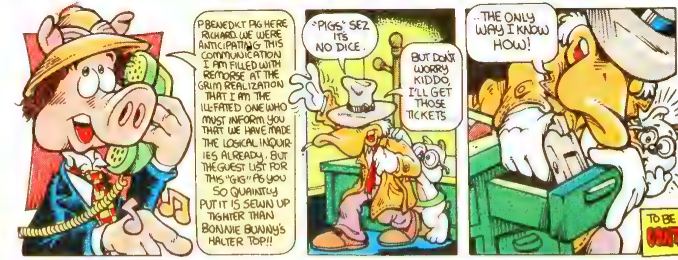
CASE # 419-A

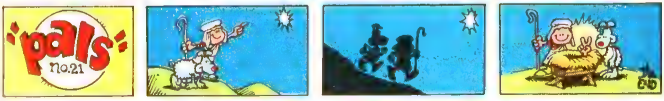
"HEROES & VILLAINS" CHAPTER: 4

by Jim Engel ©1980


THIS MOXIE MOUSE GIG IS GONNA BE REAL EXCLUSIVE, PAY!
THEN HOW WILL WE GET TO GO, MR. DUCK?
AS YOU WELL KNOW, THE BOMBAY RHYTHM BOYS, AMERICA'S FAVORITE "GOODTIME BAND",
..IS COMPRISED OF MY CLOSE PERSONAL CHUMS, LACKLUSTER LIZARD, "PIGS" PEABODY, BUNGALOW BILL BUNNY..
AND THEY'VE BEEN HIRED TO PLAY AT THE MOXIE MOUSE TRIBUTE...
I'LL JUST GIVE THE BOYS A RING, & SEE IF THEY CAN SWING SOME EXTRA TICKETS SO YOU AND I CAN SEE THE GREAT ONE IN PERSON NEXT WEEK!

♪COME ON AND BE MY HUBBA-HUBBA HONEY, COME ALONG & HELP ME SPEND MY MONEY.. ♪
RING! RING!
SERGIO'S WHOTTERINGS HOLE- SERGIO ANTELOPE HEEMSELF SPEAKEEN! YES?
EETS FOR YOU PEEGS! EET'S DEER DAWJK
♪BE MY SWEET♪ POTATO
♪ AND THE APPLE OF MY EYE..♪
♪MAKE THE WOLFIES WET THEIR WHISTLES WHEN I ♪ WALK MY BABY BY!


PEABEDICT PIG HERE RICHARD. WE WERE ANTICIPATING THIS COMMUNICATION & I AM FILLED WITH REMORSE AT THE GRIM REALIZATION THAT I AM THE ILLFATED ONE WHO MUST INFORM YOU THAT WE HAVE MADE THE LOGICAL INQUIRIES ALREADY. BUT THE GUEST LIST FOR THIS "GIG" AS YOU SO QUAINTLY PUT IT IS SEWN UP TIGHTER THAN BONNIE BUNNY'S HALTER TOP!!
"PIGS" SEZ ITS NO DICE.
BUT DON'T WORRY KIDDO, I'LL GET THOSE TICKETS
..THE ONLY WAY I KNOW HOW!
TO BE CONT.



[Continued from page 15]

than I intended. I was being sarcastic, and everyone took me literally. Klaus did not run out of Marvel upon seeing J.R.'s pencil breakdowns. For what it's worth, I didn't like much of my own work on the annual, either.

And lastly, Shooter explained to me that John Buscema is not making $100,000 a year, and that he would not be overpaid if he did. I'm not quite convinced. I also read where Jim said the average Marvel artist earned $35-40,000 a year. I hated to hear I was so far below average. Most of the Marvel artists I know earn $20,000 or less. I'd have to pencil or ink three pages a day to earn Shooter's "average" salary. If I start hacking, you'll know why. I'm just trying to work my way up to "average."

KEVIN P. BREEN, 154 Delaware Circle, Jacksonville, AR 72076: How about a new Comics Code? Fandom oriented?

1. Deaths which are meaningless or unnecessary to the plot shall not be depicted.

a) No series character shall be killed off for purposes of shock or because the writer didn't know how to handle him/her. Radical new approaches to the character will be considered before death. (Eg.: What if Aunt May knew that Peter is Spider-Man and SUPPORTED him... either secretly or with his knowledge?)

b) No previously killed character will be resurrected unless it is clear that her/his death was a mistake to begin with. And even then, NO character will be restored to life by magical or pseudoscientific means (clones, Earth II doubles). Unless it can be reasonably demonstrated that the death never actually occurred, revival will not be attempted. (E.g.: What if Iris Allen's -- uh, no. I know a way Iris might have survived but I don't want to give Ross Andru or Cary Bates the chance to negate it yet, so... E.g.: Professor Xavier's death was explained using the Changeling, a previously established character.)

2. Heroes shall, as much as possible, possess a FULL RANGE of emotions. Anger and/or depression will not be their only traits. (The use of the word "rage" shall be severly limited, and Gerry Conway shall be denied its use entirely.)

3. Villains will have motives other than accumulation of excessive wealth, world conquest and world destruction. (Those are goals, not motives.) They will have goals other than revenge upon the hero/heroes. (Heroes should not exist solely to protect themselves from old foes.)

4. Stories will be centered on interesting PLOTS and IDEAS.

a) NO super-doer (good or evil) will have a power that consists exclusive-

ly of tossing enormous bolts of abstract energy, be it radiation, magic, "force bolts," etc. Heroes will use their abilities in interesting, innovative ways. If a basic scientific or technological principle can be brought home to the reader, by all means, do it!

b) Heroes will ALWAYS solve their problems and escape from danger using their own wits, strengths and skills. Villains will NOT let the hero go only to change their minds and try to kill him again two pages later.

c) Aliens will not come from another GALAXY!!!!

d) So-called "mystery villains" whose identities are obvious will not be used.

e) Obvious connections between present heroes and obscure, old ones will not be employed. (E.g.: Ronnie Raymond/Firestorm is NOT related to Roy Raymond, TV Detective.)

© 1980 DC COMICS INC.

5. Super-heroes will NOT "go berserk" in battle, indulge in excessive self-pity and despair, or swear (except those who mean it literally; Ghost Rider and the Spectre may say "Hell" and "damn.")

(*Re: Iris... the idea for her survival is not only consistent with events in the FLASH series, but, given those events, is logical and inevitable. Anybody else seen it yet?)

[Could I add one more? How about:

6. No person shall become a superhero simply to avenge the death of a loved one.
(One of the major cliches of today's characters.) MT]

BILL KUNKEL, Kew Gardens, NY: Enjoyed #185 immensely. I just finished a special ten-pager for RICHIE RICH #200, which Ernie Colon will draw. Story's called "Rip Van Richie" and concerns a dream Richie has in which he sleeps for fifty years and wakes up just in time to appear on a TV show ("This Is Your Lifetime") hosted by a dapper, middle-aged Jackie Jokers. In the course of ten pages, every character in the Richie family (Cadbury, Chef Pierre, Dollar, Reggie, Irona, Nurse Jenny, etc.) appears both as an old-timer and in a closing splash panel in the present.

Best of luck with TCR and thanks for the many complimentary issues.

MURRAY R. WARD, P.O. Box 3693, Station B, Winnepeg, Manitoba R2W 3R6: You're a fan after my own heart. Here's my wholehearted approval of your funny-animals issue of TCR. You might have been better advised to spread these articles over several issues, and appease the super-hero fanatics, but I have to admire your courage in turning an entire issue over to the characters of our respective youths. Please do it again sometime. The Harvey feature was much too short and concentrated too greatly on the Harvey features that survive today, rather than all the great titles they used to publish back when you and I read them avidly. (Well, sort of avidly.) I also enjoyed the John Stanley appreciation. One of my favorites of his (it HAS to be his, the resemblence to both LULU and THIRTEEN -- GOING ON EIGHTEEN is so great) is the short Dell series, DUNC AND LOO, which I'm one issue away from completing. If you see a #4 wandering around, grab it for me.

The piece de resistance of the issue, though, was the Hanna-Barbera article. As soon as you started quoting, I recognized the Colpix records as your source. Sonuvagun, I thought I was the only one who still had the darned things! I could use a replacement of the Golden Record of Yogi Bear songs myself, as mine is cracked. The main portion of the record is forgettable, but the flip side contains the Top Cat TV theme song, which I loved. I also need the sang soundtrack to THE MAN CALLED FLINTSTONE (I have the one for HEY THERE, IT'S YOGI BEAR). I was going to devote a piece in LOC or COMICS FEATURE to the Hanna-Barbera gang, with emphasis on the little-known records, but I'll have to search for things you forgot to say. One minor goof: your list of H-B shows doesn't always jibe with the (correct) informa-

tion contained in the article proper. For instance, it lists Yakky Doodle as a segment of HUCK HOUND and Pixie and Dixie as part of the YOGI BEAR Show. I had never seen RUFF AND REDDY either, as it never showed up here, and was familiar with it only through the record and the Dell Comics until I caught some segments on French CBC last year -- the story with Pinky the Elephant and Harry Safari, which was adapted as the first R&R FOUR COLOR. Great stuff, and, as you say, similar to the early HUCK HOUND Show in terms of animation style. To answer your question, yes, the Cave Kids were only in the comics, never a cartoon. But you dismay me greatly with your listing of NINE issues of SUPER TV HEROES. Is this correct? I recently completed the set of 7 listed in the PRICE GUIDE and thought I had them all. Nine? Arrrgh! Say it isn't so!

Also missing from the reunion portrait (which I loved to death) and from the article, by the way, was later Yakky Doodle nemesis, Alfy Gator, who talked like the late Alfred Hitchcock and even made his entrance like the director on his TV show, entering a shadow-silhouette of himself.

More trivia: the very first of the Messick "chuckling" dogs was a recurring, though nameless, nemesis of Huck Hound. He first appears in a cartoon in which Huck is a mailman, and in that cartoon is given the name "Mr. Muggins," but his second appearance in which he tries to swipe steaks from Huck's backyard barbecue, returns him to namelessness. Two other recurring Huck friendly enemies are the crows, Iggy and Ziggy. I remember they were popular enough to have been included in a set of Huck and Quick Draw stand-up punch-out figures I once had.

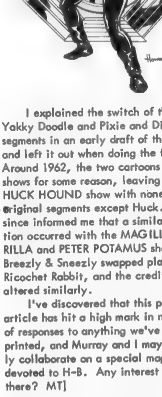
Item: Snaggletooth was never a real character, but Snagglepuss's made-up twin brother. He played both roles to fool Quick Draw and Baba Looey in one of his first appearances.

And several of the early Dell HUCK HOUNDs contain adaptations from TV. I remember one where Huck is a frontier scout with a cowardly horse. The villain, of course, is Chief Crazy Coyote. (I was the only one in my class who could do the voices of all the Butler-Messick-Young characters, including the Chief's crazy laugh. No wonder they thought I was nuts. As I recall, only the high-pitched voices of Pixie, Dixie and Yakky, and the low-pitched voice of Chopper defied me. This ability sadly vanished when my voice changed, darn it. I wanted so much to be Daws Butler when I grew up.)

(Murray and I are now corresponding about H-B matters, exchanging reminiscences about toys, games, coloring books, Little Golden Books, etc. -- and it's amazing how much shared experience we've had. It's like we grew up together in different countries.

I am discovering that I could have easily made it to 100 characters on the back cover if I'd asked beforehand. I also forgot to mention the Great Grape Ape and Beegle Beagle (omitted for problems of cover proportion; the ape is 40 feet tall), and could've used some of the relatives like Jinks, Jr. It seems to me, though, that I've read in some comic about Snaggletooth (in re-written history) actually being a separate, real, villainous cousin of Snagglepuss. I could be wrong.

Yes, there was an error in the list and there are only seven issues of SUPER TV HEROES. However, other portions of the list which differ from the GUIDE are correct.



I explained the switch of the Yakky Doodle and Pixie and Dixie segments in an early draft of the article and left it out when doing the final: Around 1962, the two cartoons switched shows for some reason, leaving the HUCK HOUND show with none of its original segments except Huck. You've since informed me that a similar situation occurred with the MAGILLA GORILLA and PETER POTAMUS shows when Breezly & Sneezly swapped places with Ricochet Rabbit, and the credits were altered similarly.

I've discovered that this particular article has hit a high mark in number of responses to anything we've ever printed, and Murray and I may eventually collaborate on a special magazine devoted to H-B. Any interest out there? MT]

DARRELL "BIG D" McNEIL, Los Angeles, CA: Taking a little time from my animation table (and these days, toward the end of the season, you bet that's tough) to let you know how much I enjoyed this month's TCR, especially the article on Hanna-Barbera. I didn't know anyone else besides me was this manic or this completist about them. You didn't tell me anything I didn't already know, but you said and revealed quite a lot nonetheless. This was the kind of article I would've written if I had the time. In fact, I wish I had known you were going to do it 'cause I was going to dash off a SPACE GHOST cover to you to possibly use since THE SPACE STARS show premieres in a couple of weeks (you're getting it anyway).

Other thoughts: believe it or not, I prefer Hanna-Barbera's Saturday morning (1966 on) stuff to their early shows cause that's the stuff I grew up and learned to draw from. I liked cartoons when I was a kid, but when Space Ghost premiered, THAT'S when I said, "I've gotta get into this business!" The quick-paced stories, voices, music and Alex Toth's fantastic graphics (did you know that, when H-B had eleven super-hero shows on, Toth designed just about ALL of them?) make them a visceral thrill for me. I have 'em all on videotape now, as well as most of H-B's and Filmation Saturday morning output (wouldja believe about 200 hours worth?), and when H-B and NBC revived SPACE GHOST this year, I never dreamed that I'd get a chance to work on it, let alone do layouts on it. (Toth is a tough act to follow.) My opinion of the stuff is, okay, so it's not Disney or Bakshi or Fleischer, but I'll tell you... considering the time pressure we're under, the lack of money and the restrictions the networks and censors put on us, I think we do a pretty good job. I have a twelve year old kid brother, for example, who watches the cartoons with me. He is part of the six-to-twelve year old audience we aim for, and I listen to his opinions. His opinions: He's always liked SUPER FRIENDS, thinks MR. COOL, Fonz's dog in FONZ AND THE HAPPY DAYS GANG is "a trip," thinks "Baby Plas" is "cute," thinks DRAC PACK is "crazy," especially "Mummy Man" and "Drak Jr." -- who he recognized right off as a Maxwell Smart imitation, likes TOM AND JERRY even though he wishes the music were better (so do I, but then, with the exception of FLASH GORDON and THE LONE RANGER, both of which were scored by Ray Ellis, who scored SPIDER-MAN and ARCHIE, among others, most of Filmation's music is terrible, moreso than H-B's) and can hardly wait to see the new SPACE GHOST and HERCULOIDS shows, since he's seen all the ones I have. So that's one twelve-year-old's opinion. Me, I love working on the stuff and try to put as much quality into it as I can. If more people in the Saturday morning business did so, instead of constantly complaining about working on what

they perceive as "horse manure" (the Saturday morning euphemism for it), then Saturday morning and animation in general would be a lot better off.

Enough carping, now for a few minor points. First, you wrote an extremely complex and thorough listing of H-B's shows. In fact, you only missed TWO: LAUREL AND HARDY, which they did with Larry Harmon (owner of the rights) for syndication in 1965-1966; and CAPTAIN CAVEMAN AND THE TEEN-ANGELS, which was part of LAFF-A-LYMPICS in 1978 and got its own show briefly in 1980 on ABC. Also, Hanna-Barbera had nothing to do with the NEW FANTASTIC FOUR in 1977 (thank heavens!); that atrocity was done by DePatie Freleng. And the NEW SCOOBY DOO MOVIES were produced for CBS, not ABC. (SCOOBY joined them in 1976.) And add HANNA-BARBERA'S WORLD OF SUPER-ADVENTURE (1978+, Syn), the blanket title for their syndicated package of 1966-1968 super-heroes (except for YOUNG SAMSON -- why, I'll never know). Also, in regards to the "Super-Strangers," you're wrong, some DID meet. To kick off the 1967 super-hero season on CBS and to introduce their new heroes, SPACE GHOST had a special six-part story in which several of his old foes (Spider Woman, Moltar, Creature King, Metalis, Brak and Zorak) formed the Council of Doom to do him in. During the course of the story, Space Ghost was zapped to the past where he met Mighton and Shazzan, and Jan and Jace were zapped to the home planets of the Herculoids and Moby Dick. Also, in this year's SPACE STARS, there's a segment called "Space Stars' Finale" in which Space Ghost, The Herculoids, The Teen Force and Space Ace alternately team up. (That's 'cause Fred Silverman LOVES crossovers!)

Another point: to point out Don Messick's versatility, during one particular season (67-68) he did these voices: Boo Boo, Countdown and Static (of the Space Kiddettes; Daws Butler was Captain Skyhook, not one of the kids), Vapor Man, Multi-Man, Igoo, Tundro, Slogs, Sleep, Zok, Haboobie, Falcon 7, AND Moby Dick, as well as 1/2 of Hanna-Barbera's villains as well. (He's recently addded Sinestro and The Scarecrow to his repertoire.) He's probably the BEST voice man in the business, since he can do the straight and comical voices bar NONE (that includes Mel Blanc!). Oh, he was also the SECOND Dr. Benton Quest in JONNY QUEST (John Stephenson did the first five).

One more thing (pardon my rambling, but as you can see, this is one subject which really intrigues me), the current quality of Saturday morning cartoons, believe it or not, is up quite a bit since '72 and '73, clearly the lowest point in this particular field of endeavor, both in terms of animation and story. We can actually show guns now (LONE RANGER), do truly evil villains instead of repentent ones (CHALLENGE OF THE SUPER FRIENDS, FLASH GORDON) and have some actual "violence" (THUNDARR, SPACE STARS). But that depends on the network. Example, I'm currently working on DINO AND THE CAVEMOUSE, Tex Avery's last series for H-B, which is full of oddball sight gags and screwball takes. [See the illustration on this page.] Would you believe that CBS FORBIDS any takes on their shows (e.g. TOM AND JERRY). They say they're too "gross and frightening." Thank God NBC (which has SPACE STARS and THE FLINTSTONES) isn't like that!

Well, gotta get back to my board. Can't keep a Cave Mouse waiting...

[The CAVE MOUSE cartoons are truly wonderful, the best stuff H-B's done in years. I challenge Chuck Jones to call THESE illustrated radio.

I watched all the super-hero cartoons when they were on in the sixties, and totally forgot that episode of teamups (which I must've seen) when doing that eleventh hour caption pun. I liked them well enough, but I guess I found it hard to get excited about TV super-heroes after having read the real stuff in comic books. (My favorite was Birdman, who came closest to a DC or Marvel character, one of the few to be set on present-day Earth.)

I'd only seen Space Kiddettes cartoons once, and only recalled that Messick, Butler and Chris Miller (the voice of Hoppity Hooper) were on it. I think our local channel pre-empted it when it was on originally.

I think you've hit the nail on the head when you explain about the banning of "takes" on shows like TOM AND JERRY -- without them, the show may as well be done in still photos. Kids don't think they're "gross or frightening" -- adult censors do. MT]

JIM TYNE, 428 1/2 Pine, DeKalb, IL 60115: I must write in appreciation of TCR #185. It's great to read articles on Popeye, Harvey, Hanna-Barbera and Yow! John Stanley. I hope to see more of this in the future. The funnies are too often ignored in fandom.

I didn't think too much of POPEYE THE FIRST FIFTY YEARS. Very light on detail, barely mentioning other artists and writers on the strip. Segar was the one I wanted to know about the most. I never knew Popeye had only one eye until a couple of years ago. I always thought he was squinting. I don't remember any mention of this in the cartoons or comics I read; of course, I had never read Segar back then.

Hanna-Barbarian cartoons were never my favorites, though I saw all their early shows. I much preferred those wild and anarchistic Warner Bros. cartoons in rerun and the fantastic Jay Ward shows, both of which are still favorites.

Your article brought on a deluge of memories and was quite informative. No kidding -- that was Penny Singleton on THE JETSONS, and Daws Butler worked with Stan Freberg. I loved Stan Freberg records. I can remember imitating Snagglepuss and the dog [Astro] on THE JETSONS. At school, we always spoke in "R" talk -- "Go fetch a policeman" became "Ro retch a roriceman!"

Even better were the great voices on ROCKY AND BULLWINKLE & family. Those phrases are STILL a part of my everyday conversation. Jay Ward did the best modern cartoons, his were the only limited animation cartoons I truly admired. The stories and character-acting and puns were so incredible I never noticed how very limited the animation was. I'd like to see an article on Jay Ward and his work.

The Harvey article was good but I've never enjoyed Richie Rich. Even as a little kid I hated that stinky little guy who bought his way out of every situation. It wasn't just the money. Uncle Scrooge was never so dislikable, perhaps because he was often nasty while Richie was such a goody-two-shoes. I've found that many of the Harveys I liked best were done by Howie Post.

Concerning Ernie Colon -- did anyone note Boxey's resemblence to Richie Rich in BATTLESTAR GALACTICA #3, page 7 and 10? Or how about the use of The Phantom Blot as a villain in Byrne's CHAMPIONS #11? Was that him again in MARVEL SPOTLIGHT #4 and again in #9? Only the Shadow knows. I always did get a kick out of guest shots.

I've always been curious to learn the names behind the borders on such books as Harvey, Archie, Gold Key and Dell. More of this stuff please -- more names and dates. I wonder how Marvel and DC fans react to hearing that their artist-heroes had worked on funny books at those "other companies"?

The Stanley piece was fine. Wish

more was known about his work.

Personally, I've grown curious about Warren Tufts' comic book work. Can you or anyone tell me what his last issue of PINK PANTHER was? Also, I'd like to know specific issues of his other work, especially his other funny stuff.

Hope to see lots more articles on non-super-heroes or even more theme issues -- westerns, classics, even single character issues -- you name it.

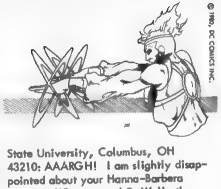
I still love the STAR HAWKS. I wonder if Kane will drop STAR HAWKS and TARZAN now that he's taken on THE LONE RANGER and signed with Marvel? Anyone know what Russ Manning is doing these days?

[Part of your confusion over Popeye's eyes might have resulted from the awful series of cartoons Al Brodax made for King Features in the early '60s for TV. Frequently, he was shown with alternate eyes closed as he turned his head (probably due to flopping old drawings over to reuse them) and sometimes with both eyes open at once.

I'd love to print a good article on Jay Ward -- but I don't know enough about the studio to do so. I've recently seen the entire run of HOPPITY HOOPER and some DUDLEY DO-RIGHTs, but I haven't seen ROCKY or GEORGE OF THE JUNGLE since the '60s. I do know who did the voices, though: Rocky, Natasha, Nell Fenwick, Marigold (and either Ursula or Bella) were June Foray; Bill Scott was Bullwinkle, Mr. Peabody, Dudley Do-Right, Fillmore Bear, George, Super Chicken and Tom Slick; Boris Badenov, Inspector Fenwick, Ape, and sometimes the narrator were Paul Frees; Walter Tetley played Sherman and Fred the lion; Bill (CANNON) Conrad was usually narrator; Hans Conreid was Snidley Whiplash and Prof. Waldo Wigglesworth; Chris Miller was Hoppity Hooper; Charlie Ruggles was Aesop; Edward Everett Horton narrated the FRACTURED FAIRY TALES; and Skip Craig and Barbara Baldwin (as well as Daws Butler) added miscellaneous characters. (Some of the voices for GEORGE OF THE JUNGLE may be miscredited; I'm going by memory.) If there's anyone out there who feel they've got an article about the Jay Ward studio in them, please submit it and we'll use it.

The only humor stuff I'm certain Tufts drew (because I have them) are AMAZING CHAN #1-4 and SCOOBY DOO #7-14 (I don't have #6 and 15, and he may have done either of those as well). Since Tufts lettered all his own work, and he has a distinctive lettering style, it shouldn't be too difficult to nail down which he's done. MT]

ERIC L. SOFER, 50 Curl Drive, Ohio



State University, Columbus, OH 43210: AAARGH! I am slightly disappointed about your Hanna-Barbera article. Why, you ask? Well, the article was well-written, so that isn't it. The back cover and the key were both comprehensive for the funny "human" animal characters (though you did neglect Scooby Doo and Dynomutt, and I imagine a case could be made for Godzilla and Godzookie).

What bothered me was that the whole of the dramatic or SUPER-HERO characters were almost totally neglected! The only exceptions were one picture with some of the heroes and a bit about Jonny Quest, and the mention of artists on some of the strips.

Oh, this is wrong! You didn't mention so many! The only allowable exception is the SUPER FRIENDS/JLA (who have plenty of coverage). But what about the Herculoids? Frankenstein Jr.? The Impossibles? Even the funny heroes (Captain Caveman, Dynamutt, et al.). At least you mentioned Atom Ant and Secret Squirrel. (Incidentally, I think you were wrong about none of the H-B heroes ever meeting. I recall an episode of SPACE GHOST in which they were hurled through time, and Jan met Moby Dick, Jan and Jayce met the Mighty Mightor, and Space Ghost met Zandor and Tara of the Herculoids.)

Possibly, some of the heroes didn't achieve the fame of the Flintstones, Yogi Bear, or Scooby Doo. However, they are part of the legend and deserve their fair share of glory!

[The article had to end somewhere, and the changeover of house style in 1965 seemed a good place to stop. And I did say it would be a "no super-hero" issue, didn't I? MT]

LEONARD S. WONG, P.O. Box 48873, Bentall Station, Vancouver, BC V7X 1A8: Many thanks for the article on the Hanna-Barbera cartoons. It (and your back cover) brought back many forgotten (or repressed) memories. By all means, please continue this sort of thing. Any chance of a BEANY AND CECIL article next time? I used to watch that show religiously. Even had my own Beany & Cecil toy guitar. Only problem is, I remember very little about the show now.

By the way, I was told about a year ago that THE JETSONS were inspired by the 1962 World's Fair in Seattle. Which may explain why all the houses look like the Space Needle. Apparently, the World's Fair people commissioned H-B to do a cartoon about a family in the future, probably to keep the little kids quiet while mom 'n dad explored the exhibits. I assume that cartoon served as a sort of a "pilot" for the series, but I'm not positive on that point. Anyhow, the Jetsons are supposed to be living in 21st (or whatever) century Seattle.

You're right about the soundtrack records -- they are excellent. I've got THE FLINTSTONES, TOP CAT and QUICK DRAW McGRAW ones you mentioned, as well as a DEPUTY DAWG (RCA Camden Cal-1048) and ROCKY AND HIS FRIENDS (Golden Record LP 64), both with the original cast and music. If I recall correctly, the ROCKY LP is like listening to an episode of the TV show, with its theme songs, two Rocky & Bullwinkles, Sherman & Mr. Peabody, Fractured Fairy Tales, etc. I've also got a few Bugs Bunny sing-along type LPs and a POPEYE one or two (but I can't find them right now). Oh well.

[BEANY AND CECIL was another favorite of mine -- but I too have seen little of it (two or three prints shown by Bob Clampett in Minneapolis) since the early '60s. Another one I couldn't write myself.

I've got the ROCKY album too, and it's great -- the songs (original) are sung by Scott, Foray, Frees and Tetley, and there's a lot of original material surrounding the reruns of Peabody's Improbable History (two), Fractured Fairy Tales (two) and Bullwinkle's Corner (two). There are no Rocky and Bullwinkle adventures on it, though. MT]

BARRY CALDWELL, 336 W. Caldwell Street, Compton, CA 90220: Thanks for the recent animation issue (i.e. Harvey, Popeye and Hanna-Barbera features). Your review has given an extra edge on the studios that have been overlooked by most reviewers. I recently purchased the volume OF MICE AND MAGIC and it was an entertaining book, although Jay Ward's accomplishments in the field were sadly disregarded. How about completing my anthology on animated cartoons by doing a Jay Ward biography with a complete list of characters, films and commercials?

I'd also like to see you do a review of HERBIE.

Would you consider reprinting Avon Comics' EARTHMAN ON VENUS by Wally Wood, please?

[Sure -- if you can supply us with a

black and white copy of the book, like a foreign reprint.

I own one issue of HERBIE, so obviously, I'm not the one to review it. MT]

ARTHUR CLAES, JR., 40-25 196th Street, Flushing, NY 11358: Your November issue was an enjoyable change of pace. I'd like to see more.

I'm happy to see Popeye beginning to get some of the credit he's due as one of the medium's leading figures. Segar's work ranks up there with the best as far as I'm concerned.

As for Hanna-Barbera, it's nice to know I'm not the only one who enjoys their early work (not any of the new stuff, though).

NICHOLAS CAPUTO, 1916 Grove Street, Ridgewood, NY 11385: Issue #185 was enjoyable and I hope you continue to have issues such as this. The article on Harvey and Hanna-Barbera was quite interesting, and I'm looking forward to the CAPTAIN AMERICA issue.

[No one seems to have realized or latched onto the fact that both Harvey (through RICHIE RICH) and POPEYE are now being represented on TV by Hanna-Barbera. Now if H-B revives Little Lulu cartoons... MT]

SHELDON MUSICK, 2525 W. 235th Street, Torrance, CA 90505: I really enjoyed Mike Tiefenbacher's article on Hanna-Barbera cartoons. In Munster, Indiana, where I grew up, I can remember the cartoons appeared on the following nights: HUCKLEBERRY HOUND - Monday; YOGI BEAR - Tuesday; QUICK DRAW McGRAW - Thursday; and Wednesday and Friday were ROCKY AND HIS FRIENDS. In fact, I still say "exit, stage left." Personally, I enjoy these history articles much more than the old comic strip reprints that you are undoubtedly using as fillers. $1.25 is a lot to pay for this type of magazine -- so let's have some more substance.

[The comic strips are not in TCR as filler, as you assume. When we combined TCR with the GAZETTE, we added about 1000 subscribers to the latter publication to TCR, and we feel we owe them at least some measure of what they subscribed for. MT]

BRENT HIGINBOTHAM, 9 Craig Road, Chelmsford, MA 01824: Enjoyed #185. How about a feature on Jay Ward and his creations? TV, comics, the same sort of thing you did with H-B. How about a back cover with all the Jay Ward characters? I'd flip.

Keep FANDOM CONFIDENTIAL coming, it's great! So are the cartoons from those two, especially (?@&!#*1) BULLET CROW. I'm in love with Ms. Bunny; reminds me of an old flame. I'd like to suggest an addition to the Pocket Checklist concerning comic-shop-only releases as this seems to be a growing trend. Otherwise, we have to keep referring to the news sections of past TCRs to keep up on such things. For instance, I have no idea when to expect Kirby's PRISONER book. Or did I miss it?

Lastly, maybe you could print a/my plea for information concerning Whitman. I have been to the biggest shops in Boston, my own local shop, drugstores, K-Marts, Child World, everywhere! No damn luck in finding anything. If any dealers have material from Whitman's invisible period (the last year or more?) let us fans know. I'm sure there are others besides myself seeking to complete collections. C'mon guys, solid facts, please.

[All I can tell you is that current Whitmans (1981 dated issues) are readily available at midwestern comic book shops, unbagged, priced 40¢ each. Perhaps you might write one of the distributors on the list of DAZZLER #1 merchants for a source. We have yet to find anything beyond the April-dated issues (1980 that is) in our area stores, but I've been able to buy scattered 1980 issues at comic conventions. Where they got them, I don't know.

No, the PRISONER book hasn't been published yet. We'll do our best to put it on the checklist ahead of time. MT]

JOHN G. PIERCE, 55 Haldy Avenue, Columbus, OH 43204: Issue #185 certainly called forth some nostalgia on my part. That's about all it was, nostalgia. The Hanna-Barbera cartoons (or any of the other items) remain a delightful memory tucked away in the back of my mind, awaiting such resuscitation as you provided. I'm not interested in renewing the acquaintance much further than that, I suppose. But for a little time-trip... All in all, a nice job.

But next time, let's not drop the SUPERMAN strip in order to do other things, okay? At least, I PRESUME that SUPERMAN will return. I found no mention in the pages of #185 as to its disappearance.

Thanks for printing my letter in #184. I was surprised that you printed that particular missive and not my explanation of how Superman reversed time in THE MOVIE. (In case you've forgotten, it's very simple: He daydreamed the whole thing. Lois was actually safe all the time, because he stopped the earthquake. But, allowing his thoughts to run free, he imagined what MIGHT have happened had he been too late, and how he MIGHT have changed the situation.)

Along the lines of that letter, by the way, I've received a communication from Roy Thomas in which he explained some of his (tentative)plans for both the JSA and the Marvels. You seem to know about his plans for the JSA, or rather for the new ALL-STAR SQUADRON (at least we won't have to contend with Power Girl!), and chances are by now you might know about his plans for Captain Marvel. But if you don't, I'll pass along Roy's comments here -- not for reporting purposes, since this is hardly official, but just for your information. Roy wants to have old Shazam! ("I did it before and I can do it again!") create a NEW Captain Marvel on Earth-One. The new CM (whose Billy Batson would probably NOT be a boy newscaster) would be physically identical to the old, at least in costume. As for story types, Roy doesn't specify, except to say, "Gone, I'm afraid, would be much of the Binder/Parker feel, except in broad outlines, if I handled the character... so I wouldn't DO it if Nelson Bridwell were editing, even though I feel he does a good Otto Binder-type story." As for his art choices, Roy names either Gil Kane or Rich Buckler as his choices for artist, though he admits that "Don Newton, while not perhaps ideal for CM, is just about right for the new version" and that "I'm a big fan of Schaffenberger's work, but I don't feel he'd be right for today's market with Captain Marvel... though I'd certainly be willing to work with him.

Roy goes on to say that "just to be inconsistent, I took opportunity in DC COMICS PRESENTS #34 to toss Superman and Captain Marvel (whom I'm trying to forge into fast friends, since they have far more in common than Superman and Batman, say) into a funny-animal dimension, while using Hoppy the Marvel Bunny for the first time in 30 years. And I have a few other ideas up my sleeve as well. I find myself standing unsteadily between the 'old' comics (including the early Marvel Comics of the '60s, which are 'old' to

[Continued on page 50]

THE SEEKERS
by John Burns

THE SEEKERS
by J M Burns &
P Douglas
THE SLEEPY VILLAGE OF ELM'S CROSS...
SEE BIG JIM IS BACK AGAIN...
AYE, BUT HE'S CHANGED... LISTEN...
HEARD FROM YOUNG SALINA LATELY, JIM?
WHO WANTS TO KNOW?
WHY CAN'T YOU ALL MIND YOUR OWN FLAMIN' BUSINESS?

THE SEEKERS
by J. M. Burns &
P Douglas
YOU WANT ME TO DO WHAT WHEN WE REACH ELM'S CROSS?
LET LANCE PAINT YOU POSING OUTSIDE THE VILLAGE PUB...
THIS WAY YOU CAN SPOT ANY SPECIAL VISITORS BIG JIM MAY HAVE!
MEANWHILE WHAT WILL YOU BE DOING?
CHATTING UP HIS BARMAID, OF COURSE
LEAVING ME TO BE GAWPED AT BY THE DIRTY 'OLD YEOMEN OF ENGLAND... THE RAT!

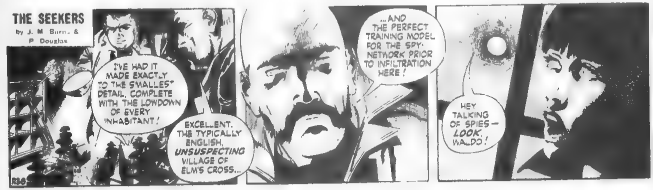
THE SEEKERS
by J. M. Burns &
P. Douglas
WHILE SUSANNE PRETENDING TO BE AN ARTIST'S MODEL MAINTAINS WATCH OUTSIDE THE SEVEN SWANS...
GET BACK ON YOUR MATCHBOX, YOU!
...JACOB PUMPS THE BARMAID...
CHEERS LUV. AS I WAS SAYIN... LIKE A BEAR WITH A SORE 'EAD THE LANDLORD'S BIN LATELY...
MAYBE HE MISSES HIS DAUGHTER. DOES HE TALK ABOUT HER MUCH?
NO FUNNY THAT 'E'D NAME MENTIONED 'ERE. 'E WON'T. IT'S LIKE SHE NEVER EXISTED!

THE SEEKERS
by . M Burns &
P Douglas
MULLO? NOW WHY'S MINE MOST TAKING THE BABYTIES DEEP INTO THE WOODS?
LANCE SWEETIE, FINISH THE MASTERPIECE LATER. I'M GONNA KEEP TABS ON MR. BIG JIM NORTON!
HUH? THAT ME? YUCK! TIME I CONSULTED BARBARA CARTLAND!

The Menomonee Falls Gazette

THE SEEKERS
by J. M. Burns & P. Douglas
JACOB'S HUNCH WAS RIGHT. OUR SUSPICIOUS LANDLORD DOES HAVE A VISITOR AT LAST. SOMEONE WHO PREFERS TO MEET WHERE THE GYPSIES PLAY...
HANDLE THIS WITH CARE WALDO. WASN'T EASY TO COME BY...
ANYTHING IS EASY WHEN THE PRICE IS RIGHT MISTER WELL-PAID PUBLICAN!
WELL...PAID FOR WHAT? I WONDER WHAT IS IN THAT BOX?

THE SEEKERS
by J. M. Burns & P. Douglas
MAKING FOR THE OLD FARMHOUSE ARE YOU, GENTLEMEN? GOOD. NOW PERHAPS YOU'LL OPEN UP THE MYSTERY BOX...
...AND REVEAL... A MODEL VILLAGE?
WHAT'S MORE, THE EXACT REPLICA OF THIS VILLAGE! IS IT WHAT PEOPLE HAVE BEEN READY TO KILL FOR?


THE SEEKERS
by J. M. Burns & P. Douglas
I'VE HAD IT MADE EXACTLY TO THE SMALLEST DETAIL, COMPLETE WITH THE LOWDOWN OF EVERY INHABITANT!
EXCELLENT. THE TYPICALLY ENGLISH, UNSUSPECTING VILLAGE OF ELM'S CROSS...
...AND THE PERFECT TRAINING MODEL FOR THE SPY-NETWORK PRIOR TO INFILTRATION HERE!
HEY TALKING OF SPIES— LOOK, WALDO!

THE SEEKERS
by J. M. Burns & P. Douglas
BEFORE SUSANNE CAN ESCAPE...
INSIDE MISS PEEK-A-BOO!
WELCOME YOUNG LADY TO ELM'S CROSS— IN MINIATURE!
LIKE I ALWAYS SAY, LITTLE THINGS PLEASE LITTLE MINDS.
WHAT DOESN'T PLEASE ME ALAS, IS KNOWING OUR GRAVEYARD HERE IS TOO SMALL TO ACCOMMODATE YOU...
BUT, LIKE I ALWAYS SAY THERE COMES A TIME WHEN YOU CAN'T BEAT THE REAL THING!

THE SEEKERS
by John Burns

THE SEEKERS
by J. M. Burns & P. Douglas
IN HERE BALCY? ONLY HOPE THERE'S ROOM SERVICE
...GET THE RATS TO BRING UP BREAKFAST ON A TRAY. YOUR LAST BREAKFAST, MISS SNOOPER!
240
SHE'S CLOSE TO BEFORE THEN ...
NO QUESTIONS? YOU AND MY DAUGHTER KNOW TOO MUCH ALREADY!
SALINA!
MY GOD! QUESTION ANSWERED. SHE'S BEING KEPT A PRISONER BY HER OWN, FATHER!

THE SEEKERS
by J. M. Burns & P. Douglas
24
BUT, SALINA DON'T YOU WANT TO BE RESCUED...?
KEEP AWAY! YOU SEEKERS HAVE CAUSED ENOUGH TROUBLE...
FOR WHAT? TO GIVE EVIDENCE AGAINST MY OWN FATHER? TELL THE WORLD HE... HE'S IN THE PAY OF FOREIGN SPIES?
HOW AM I GOING TO GET US BOTH OUT OF THIS MESS WITH HER TREATING ME LIKE THE ENEMY? AND WHERE THE HELL IS JACOB?
IT'S OKAY FOR SUSANNE, BUT WHY DO I GET LUMBERED WITH THE GROTTY JOBS, LIKE DATING FAT FREDA JUST TO GET THE DOPE ON NORTON?

THE SEEKERS
by J. M. Burns & P. Douglas
JACOB DIZZIES THE VILLAGE BARMAID...
YOU SAY THIS MYSTERIOUS MR. WALDO IS IN THAT OLD FARMHOUSE WITH THE GUV'NOR RIGHT NOW?
242
SEEN IT AND BEEN SO NEAR HIM WE OWN EYES... THICK AS THIEVES... FOLLOWED BY THAT THERE FLIGHTY ARTIST'S MODEL!
SHE MEANS SUSANNE... AND SUSANNE HASN'T BEEN SEEN SINCE!

THE SEEKERS
by J. M. Burns & P. Douglas
LOOK, SORRY TO BREAK UP THE PARTY DUCKY...
NO DON'T GO...
243
...YOU LOVELY FAT MAN YOU!
FREDA PUT ME DOWN. THERE'S A GOOD GIRL! I'VE GOTTA GET BACK TO WORK...
...AND FIND OUT WHAT THE HELL THOSE FLASHES MEAN OVER IN THE OLD FARMHOUSE!

The Menomonee Falls Gazette

THE SEEKERS
by J. M. Burns & P. Douglas
ELM'S CROSS... HOME FOR SPIES!
MIND IF I DIRECT THE NEXT SCENE, FRIENDS? LIGHTS... CAMERA...
ACTION!
WITHIN MINUTES, SUSANNE AND SALINA ARE RELEASED...
GUESS I'VE MADE A SORRY MESS OF THE VILLAGE!
BUT YOU'VE SAVED THE REAL ELM'S CROSS, CLEVER! NO DIRTY SPY NEST HERE NOW!

THE SEEKERS
by J. M. Burns & P. Douglas
BJ JIM, W-HA-DO IS TAKEN INTO CUSTODY...
-E- HE EVEN TURNED AGAINST HIS OWN DAUGHTER IN THE END. IF ONLY HE'D NEVER MET WALDO, SOLD HIMSELF TO THAT MAN...
WE'RE SORRY SALINA YOU ONCE ASKED US TO FIND YOUR FATHER... THE WONDERFUL PERSON HE HAD BEEN...
BUT THE SEEKERS FAILED THAT ASSIGNMENT... YOU CAN'T LOCATE SOMETHING THAT'S LOST FOR EVER - GUESS
STILL THINK OF WHAT YOU'VE FOUND — A GUY TO LOVE YOU AND HELP YOU FORGET THE BAD TIMES
TALKING OF BAD TIMES, JACOB — LOOK WHAT'S IN STORE FOR YOU!

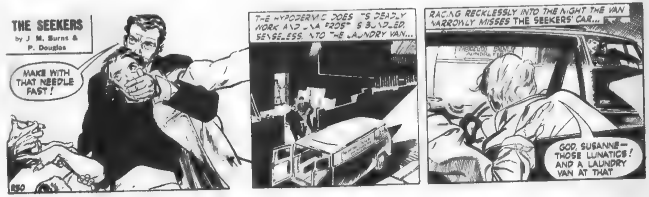
THE SEEKERS
by J. M. Burns & P. Douglas
JACOB, LOVER!
OH, LOR — THE SEXY DUMPLING!
LET'S GET YOU BACK TO LONDON, TIGER, BEFORE SHE FINDS OUT YOUR WENCHING WAS ONLY IN THE LINE OF DUTY!
SOMEONE ELSE IS BOUND FOR THE CAPITAL, TOO... A MAN WHO HAS WAITED FIVE LONG YEARS FOR THIS DAY...
NOW, SEEKERS, ALL I'VE GOT IS YOU TO KILL INSTEAD OF TIME...

THE SEEKERS
by J. M. Burns & P. Douglas
ROCKY MANTON, UNBROKEN BY HIS FIVE YEARS' JAIL SENTENCE, IS WELCOMED BACK TO THE UNDERWORLD...
HI, ROCKY! YOU'RE LOOKIN' GREAT!
GET RID OF THESE PUNKS!
SO WHAT'S FIRST ON THE AGENDA, BOSS?
UNFINISHED BUSINESS!
LIQUIDATION OF THE SEEKERS — BENEDICK AND THAT BRUNETTE BIRD OF HIS, SUSANNE

THE SEEKERS
by John Burns

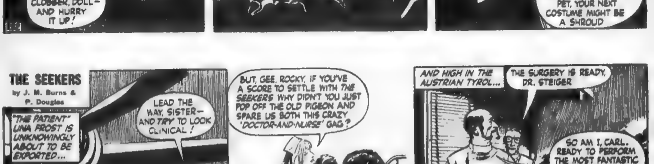
THE SEEKERS
by J. M. Burns & P. Douglas
THE SEEKERS' EVIDENCE SENT ME UP FOR A FIVE YEAR STRETCH...
SO WHO'S GONNA RUB 'EM OUT?
A FADED NEWSPAPER CUTTING IS PIERCED TO THE TABLE...
SHE'S!
UNA FROST— THE OLD DRAB WHO RUNS THE OUTFIT!
NO APPEAL FOR ROCKY MANTON
SEEKERS MAKE DOPE SMUGGLING PACK AFTER FINDING MISSING WITNESS

THE SEEKERS
by J. M. Burns & P. Douglas
UNA FROST, HEAD OF THE SEEKERS AGENCY, IS A LONE CUSTOMER AT AN ALL-NIGHT LAUNDRETTE...
MUST GET BACK TO H.Q. SOON IN CASE JACOB AND SUSANNE REPORT IN...
SUDDENLY...
QUICKLY! BEFORE SOMEONE ELSE COMES!
...ROCKY MANTON'S THUGS POUNCE ON UNA...
WH-WHAT IS THIS...


THE SEEKERS
by J. M. Burns & P. Douglas
MAKE WITH THAT NEEDLE FAST!
THE HYPODERMIC DOES ITS DEADLY WORK AND UNA FROST IS BUNDLED SENSELESS INTO THE LAUNDRY VAN...
RACING RECKLESSLY INTO THE NIGHT THE VAN NARROWLY MISSES THE SEEKERS' CAR...
GOD, SUSANNE— THOSE LUNATICS! AND A LAUNDRY VAN AT THAT

THE SEEKERS
by J. M. Burns & P. Douglas
RETURNING HOME, SUSANNE CALLS UP SEEKERS H.Q....
HEADING BACK TO BASE, UNA, OVER...
UNA... UNA... ARE YOU RECEIVING ME?... UNA... UNA...
MEANWHILE, THE LAUNDRY VAN KEEPS A RENDEZVOUS WITH ROCKY AT A LONELY SPOT OUT OF TOWN...
AIN'T YOU GUYS SEEN AN AMBULANCE BEFORE? WE'RE DOIN A SWITCH, POPPY AND ME WILL TAKE THE "PATIENT" MISS UNA BLOODY FROST FROM HERE ON!

THE SEEKERS
by J. M. Burns & P. Douglas
THE AMBULANCE, BEARING THE DRUGGED UNA FROST, MAKES FOR AN AIRFIELD...
GET INTO THAT NURSE'S CLOBBER, DOLL— AND HURRY IT UP!
EVERYTHING'S GOT TO BE WHAM-BAM WITH YOU, HASN'T IT, ROCKY? I'M MORE USED TO TAKING THINGS OFF THAN PUTTING THEM ON...
THE PLANE WON'T HAVE A NIGHT YA DUMB STRIPPER
THINK I'LL PASS AS THE FLO NIGHTINGALE TYPE, ROCKY!
YOU'D BETTER, BECAUSE IF ANYTHING GOES WRONG WITH THIS OPERATION, POPPY, MY PET, YOUR NEXT COSTUME MIGHT BE A SHROUD


THE SEEKERS
by J. M. Burns & P. Douglas
"THE PATIENT" UNA FROST IS UNKNOWINGLY ABOUT TO BE EXPORTED...
LEAD THE WAY, SISTER— AND TRY TO LOOK CLINICAL!
BUT, GEE, ROCKY, IF YOU'VE A SCORE TO SETTLE WITH THE SEEKERS WHY DIDN'T YOU JUST POP OFF THE OLD PIGEON AND SPARE US BOTH THIS CRAZY DOCTOR-AND-NURSE GAG?
UNA FROST IS GONNA BE MEETING A REAL DOCTOR, THAT'S WHY!
AND HIGH IN THE AUSTRIAN TYROL...
THE SURGERY IS READY, DR. STEIGER
SO AM I, CARL. READY TO PERFORM THE MOST FANTASTIC BRAIN EXPERIMENT OF MY CAREER!

THE SEEKERS
by J. M. Burns & P. Douglas
SEEKERS H.Q., LONDON...
I'VE SEARCHED HER APARTMENT— PLAYED BACK ALL THE TAPES— NOT A CLUE, JACOB! UNA'S JUST... VANISHED!
MAYBE SHE COULDN'T RESIST ONE OF THOSE PACKAGE-DEAL HOLIDAYS
WELL, ANYWAY, JACOB, IT LOOKS LIKE WE'RE BACK IN BUSINESS AGAIN, DOESN'T IT? THIS TIME— FIND THE MISSING BOSS!
ONLY WHERE THE HECK DO WE BEGIN...?
RIGHT THERE...!

THE SEEKERS
by J. M. Burns & P. Douglas
YOU MEAN CONSULT OUR TAME COMPUTER TO HELP FIND OUR MISSING BOSS?
I FEED THE BRUTE ALL THE DATA ON UNA AND HE'S BOUND TO COUGH UP SOMETHING!
LATER, AFTER MUCH ELECTRONIC HUMMING AND HAVING...
THIS MECHANICAL KNOW-ALL IS NUTS! SAYS UNA'S AT NORTH POLE!
HEY— WAIT, THAT VAN THAT PASSED US COMING HERE...
...THE NORTH POLE LAUNDERETTE!

THE SEEKERS
by John Burns

THE SEEKERS
by J. M. Burns & P. Douglas
SPEED IT UP SUSANNE! IF I'M GOING TO INVESTIGATE THAT LOCAL LAUNDRYMAT...
...I NEED AT LEAST 35 LB. OF WASH TO GET IN!
OOH, THE THINGS I DO FOR THIS ORGANISATION!
WELL, YOU WANT ME TO GET OUR MISSING BOSS BACK, DON'T YOU?
RIGHT NOW I'M MORE INTERESTED IN GETTING MY KINGS ROAD GEAR BACK! AND THERE'S SOMETHING ELSE, MATEY...

THE SEEKERS
by J. M. Burns & P. Douglas
WHAT'S THIS CLEVER-DICK COMPUTER WASN'T JOKING?
SUPPOSING DR. VISSING CREE IS REALLY AT THE NORTH POLE?
MIND IF I LOOK FOR HER AT THE LAUNDERETTE FIRST?... IT'S NEARER...
NORTH POLE LAUNDRY
DAMN... LOOKS AS IF THAT DOLL IS CLOSING UP...

THE SEEKERS
by J. M. Burns & P. Douglas
TOO LATE, MISTER— IT'S EARLY CLOSING NIGHT!
SORRY SWEETHEART... JUST CHASING UP A CLUE...
...THAT MIGHT LEAD ME TO OUR REVERED BOSS, MISS UNA FROST
AT THEIR AUSTRIAN HIDE-OUT, ROCKY AND HIS GIRLFRIEND WATCH AN OPERATION IN PROGRESS ON THE MONITOR SCREEN...
GEE, ROCKY— WALL-TO-WALL TELEVISION!
SURE... GIVES US A RINGS DE VIEW OF DR. STRIGER'S SURGERY

THE SEEKERS
by J. M. Burns & P. Douglas
IF YOU WILL PERMIT A BRAIN SURGEON TO BOAST, GENT...EMEN—THIS HAS BEEN MY GREATEST ACHIEVEMENT!..
...THE MIND OF UNA FROST IS NOW READY FOR PROGRAMMING!
AND BACK AT A LONDON LAUNDERETTE...
COME, CLEAN GIRLIE! DID UNA FROST VISIT THIS WASH-PLACE OR NOT?
O.K., MISTER QUIT PUSHING THE DOLL AROUND

The Menomonee Falls Gazette

THE SEEKERS
by J. M. Burns & P. Douglas
WELL, IF IT ISN'T BOBBY FLOYD, COMPLETE WITH CUTLERY.
OLÉ!
AS BOBBY'S KNIFE-THRUST MISSES JACOB COUNTERS WITH A KICK TO THE RIBS.
INVESTIGATING UNA'S DISAPPEARANCE AT A LOCAL LAUNDERETTE JACOB DISPOSES OF BOBBY FLOYD...
STRANGE... A LAUNDERETTE'S THE LAST PLACE TO EXPECT TO FIND ONE OF ROCKY MANTON'S THUGS... UNLESS...
BACK AT SEEKERS H.Q. SUSANNE IS BORED UNTIL SUDDENLY...
OH-OH! THE WARNING LIGHT— SOMEBODY'S BREAKING IN!
OKAY, MISTER CAT-BURGLAR— STAND BY FOR ACTION!
JACOB, BENEDICK! WHAT'S THE IDEA OF ACTING LIKE A PROWLER?
WITH UNA MISSING I THOUGHT I'D TEST OUR SECURITY
TO HELL WITH SECURITY, BUSTER— WHEN DO I GET MY CLOTHES BACK? THE ONES YOU SWIPED TO GET YOU INTO THAT LAUNDERETTE
WHAT IF BOSS UNA SHOULD ARRIVE AND FIND ME IN SCANTIES...?
WAIT! LOOK AT THIS CARD. SHE HAS ARRIVED SOMEWHERE, ANYWAY!
IT'S A CARD FROM UNA— FROM ST. ANTON, TAKING A SHORT VACATION. SHE SAYS...
HEY JACOB LET'S SEE...
WANT TO KNOW SOMETHING? I'D SAY THIS IS A FIRST-CLASS FORGERY. BUT WHY?
RIGHT THEN, LET'S GET OUT TO THE TYROL FAST AND SEE WHO IS SENDING THE BOSS'S HOLIDAY CARDS THIS YEAR!
THEIR DEPARTURE DOESN'T GO UNNOTICED...
THE SEEKERS HAVE TAKEN YOUR BAIT, ROCKY! THEY'RE ON THEIR WAY

ST Pocket Checklist

January 1981

- ☐ ACTION COMICS #518
- ☐ ADVENTURE COMICS PRESENTS DIAL 'H' FOR HERO #480
- ☐ BATMAN #334
- ☐ THE BEST OF DC #11 [Year's Best]
- ☐ THE BRAVE AND THE BOLD #173
- ☐ DC COMICS PRESENTS #32
- ☐ DC SPECIAL BLUE-RIBBON DIGEST #8 [Legion of Super-Heroes]
- ☐ DETECTIVE COMICS #501
- ☐ THE FLASH #296
- ☐ GHOSTS #99
- ☐ G. I. COMBAT #228
- ☐ GREEN LANTERN #139
- ☐ HOUSE OF MYSTERY #291
- ☐ JONAH HEX #48
- ☐ JUSTICE LEAGUE OF AMERICA #189
- ☐ THE LEGION OF SUPER-HEROES #274
- ☐ THE NEW ADVENTURES OF SUPERBOY #16
- ☐ THE NEW TEEN TITANS #6
- ☐ SECRETS OF HAUNTED HOUSE #35
- ☐ SGT. ROCK #351
- ☐ SUPER FRIENDS #43
- ☐ SUPERMAN #358
- ☐ THE UNEXPECTED #209
- ☐ UNKNOWN SOLDIER #250
- ☐ WARLORD #44
- ☐ WEIRD WAR TALES #98
- ☐ WONDER WOMAN #278
- ☐ WORLD'S FINEST COMICS #268

- ☐ BATTLE OF THE PLANETS #11
- ☐ BUGS BUNNY #224
- ☐ DAFFY DUCK #134
- ☐ DAISY AND DONALD #49
- ☐ DONALD DUCK #227
- ☐ FLASH GORDON #31
- ☐ POPEYE THE SAILOR #162
- ☐ PORKY PIG #100
- ☐ SPACE FAMILY ROBINSON LOST IN SPACE #55
- ☐ TUROK, SON OF STONE #126
- ☐ TWEETY AND SYLVESTER #109
- ☐ UNCLE SCROOGE #184
- ☐ WALT DISNEY'S COMICS AND STORIES #486
- ☐ WALTER LANTZ WOODY WOODPECKER #193

- ☐ HEAVY METAL #47 [V4#11]
- ☐ NATIONAL LAMPOON #131 [V12#31]

- ☐ ATTACK #27
- ☐ BATTLEFIELD ACTION #68
- ☐ BILLY THE KID #141
- ☐ CHARLTON CLASSICS #7
- ☐ FIGHTIN' ARMY #151
- ☐ GHOSTLY TALES #148
- ☐ SCARY TALES #25
- ☐ WAR #26

- ☐ THE AMAZING SPIDER-MAN #215
- ☐ THE AVENGERS #206
- ☐ CAPTAIN AMERICA #256
- ☐ CONAN THE BARBARIAN #121
- ☐ CRAZY #72
- ☐ DAZZLER #2
- ☐ THE DEFENDERS #94
- ☐ DOCTOR STRANGE #46
- ☐ FANTASTIC FOUR #229
- ☐ GHOST RIDER #55
- ☐ HOWARD THE DUCK #9
- ☐ THE INCREDIBLE HULK #258
- ☐ IRON MAN #145
- ☐ KA-ZAR #1
- ☐ MARVEL PREVIEW #25 [Lethal Ladies]
- ☐ MARVEL PREMIERE #59 [Doctor Who]
- ☐ MARVEL SUPER ACTION #30
- ☐ MARVEL SUPER-HEROES #96
- ☐ MARVEL TALES #196
- ☐ MARVEL TEAM-UP #104
- ☐ MARVEL TWO-IN-ONE #74
- ☐ MASTER OF KUNG FU #99
- ☐ THE MICRONAUTS #28
- ☐ MOON KNIGHT #6
- ☐ POWER MAN AND IRON FIST #68
- ☐ ROM #17
- ☐ THE SAVAGE SHE-HULK #15
- ☐ THE SAVAGE SWORD OF CONAN #62
- ☐ SGT. FURY #163
- ☐ THE SPECTACULAR SPIDER-MAN #53
- ☐ SPIDER-WOMAN #37
- ☐ STAR TREK #13
- ☐ STAR WARS #46
- ☐ THOR #306
- ☐ THE UNCANNY X-MEN #144

FANTASTIC WORLDS BOOKSTORE

SCIENCE FICTION AND FANTASY • COMIC BOOKS • POSTERS • IMPORTS
4816-A CAMP BOWIE BLVD. FORT WORTH, TX 76107 (817) 731-6222

COMICS RESERVATION AND SUBSCRIPTION SERVICE AVAILABLE
WANT LISTS GLADLY ACCEPTED WITH SASE - BEST PRICES IN TOWN
SPECIAL GUESTS APPEAR REGULARLY - WRITE FOR MORE DETAILS

Bud Plant, Inc.

is pleased to announce the addition of *NEW COMICS* to our regular merchandise. This is due to the acquisition of

CHARLES ABAR DISTRIBUTORS
also known as
NUMBER ONE DISTRIBUTORS, INC.

For the past three years, Charles has provided a full line of new comics and related publications to a select group of comic stores. Charles is proudest of his personal service and we intend to continue this tradition.

For ten years we have offered the largest selection of comic-related material available, concentrating on everything *except* new comics. With the acquisition of Charles' business, we can now offer you a much more complete service. By combining Charles' systems and experience with our own, we can offer you fast and reliable service both in comic and art publications and *NEW COMICS*.

Customers inside the United States: If you already have established credit with us, terms will call for payment within 14 days of shipment. Otherwise, shipment can be made UPS/COD.

In Canada: Customers with established credit can pay for your order within 14 days of shipment. Otherwise, payment must accompany your order.

Overseas: Payment must accompany your order.

Drop shipping is available for larger accounts.

We would be pleased to send you a complete Dealers Package. Just send your request on your letterhead or business card. You may also call between 8:00 am and 5:00 pm weekdays.

Collectors: At this time we have no plans to offer new comics except in dealer quantities. There now exist good subscription and back issue services from other dealers. We'd be glad to give you our recommendations if you are interested.

Bud Plant, Inc., PO Box 1886, Grass Valley, CA 95945
916-273-9588

DEALERS

Fanzines, Magazines, Books, Posters, Portfolios, Comix

Think of BUD PLANT

Why should you buy from us?

SPEED: We offer over a dozen magazines that can be shipped direct from the printer to you. **We pay the shipping**—and you can't get it any faster way! We ship your order out fast! If you call it in, you can have the order on the way within 12-24 hours. We offer "coming items" every month; you place an advance order and we will ship immediately upon receipt here. No advance payment is necessary.

PACKING: Match ours against anyone! We use all new boxes. Each is additionally reinforced with custom cardboard. We individually wrap easily damaged portfolios and books. Each box is well padded and packed tight to prevent movement and scuffing. We want every item to get to you in perfect condition. Why settle for less?

SELECTION: We offer you the largest variety of items . . . upwards of 1500 different publications are kept in stock. Limited editions, out of print items, imports . . . **the kind of offbeat and unusual publications that set your store apart from the competition.**

HOT OFF THE PRESS: Again, your largest selection. You may place standing orders for 79 continuing publications. Payment? We extend 30 day credit. And, since we bill you just once a month for up to six shipments, you get up to 60 days in which to pay. **You can have shipments of new magazines coming in every single week.**

SERVICE: We are interested in helping you and keeping new items flowing out to you. We make no claims at perfection . . . but we have hundreds of customers who know that they can depend on us. If there's ever a problem, we'll straighten it out. Monthly statements show all activity in your account.

ILLUSTRATED CATALOGS: Some distributors offer monotonous lists with page after page of text. We give you fully detailed descriptions, page count, size, format, cover photos and heavily illustrated informative ads on hot new items. No need to take a chance and get stuck with a bummer . . . or under-order and lose sales.

RELIABILITY: 1980 marks my tenth year of mail order. I've been a collector since 1965 —so I understand the importance of fast and friendly service. I think I know what is important to you: speed, careful packing, selection, full information, and efficient and friendly service. If you agree, **send me your business card or letterhead for our free Dealers Package.**

Ten Years of Providing

Fast and Friendly Service!

BUD PLANT, INC. PO Box 1886T Grass Valley, CA 95945

Phone Monday through Friday between 8:00 am and 5:00 pm: 916-273-9588

THE MIDWEST'S GREATEST COMIC BOOK SHOWS!!

PRESENTS

THE THIRD SEASON

DECEMBER 14, 1980

JANUARY 18, 1981

MARCH 9, 1981

APRIL 12, 1981

MAY 17, 1981

PICK-CONGRESS HOTEL
520 S. MICHIGAN AVE. CHICAGO, IL

75¢ ADMISSION

DEALER TABLES $20.00 EACH
ALL TABLES PAID FOR IN ADVANCE

. . .and don't forget the sixth annual

CHICAGO COMICON

JULY 17-19, 1981

FOR MORE INFORMATION,
CALL 312-274-1832

PAUL TEMPLE
by Durbridge & Mendoza

PAUL TEMPLE
by FRANCIS DURBRIDGE
TIME'S UP! I'M AFRAID, AND CHIEF INSPECTOR COURAGE OF THE COUNTY POLICE WOULD LIKE TO SEE YOU IN MATRON'S OFFICE
17
AH, MR. TEMPLE.. I HEARD YOU WERE HERE. I GATHER YOU KNOW MR. GIDBURY PERSONALLY?
YES...AND I'D LIKE TO DISCUSS THIS WRETCHED BUSINESS WITH YOU
YES, I BELIEVE THAT THIS IS THE WORK OF THE "ORDER TO VIEW" GANG—SWITCHING TO A NEW ROUTINE
H-M-M-M... I DON'T THINK SO
PAUL TEMPLE
by FRANCIS DURBRIDGE
NO, I DON'T THINK THIS CASE IS CONNECTED WITH HOUSE-FOR-SALE RAIDS. WE'VE HAD THREE OF THOSE IN THIS COUNTY AND I'VE MADE A STUDY OF THEM — AND ALL THE OTHERS ELSEWHERE...
WELL, CHIEF INSPECTOR I HOPE TO PROVE YOU WRONG!
18
AND JUST HOW DO YOU PROPOSE TO DO THAT, MISTER TEMPLE?
FIRST OF ALL, RING UP TED POSTERMAN OF THE MORNING CLARION, AND ASK FOR THE RUN OF HIS CUTTINGS LIBRARY.
PAUL TEMPLE
by FRANCIS DURBRIDGE
TEMPLE CONTACTS AN OLD FRIEND, TED POSTERMAN, ASSISTANT EDITOR OF THE MORNING CLARION
WELL HERE YOU ARE, PAUL. YOU'VE USED OUR LIBRARY BEFORE AND YOU SHOULD KNOW YOUR WAY AROUND...
19
YOU REMEMBER PAUL TEMPLE, MR. BRACKETT? HE WANTS YOUR HELP
WE HAVE A FILE ON HIM, MR. POSTERMAN!
WE COULD BEGIN BY BURNING THAT!
THE RAIDS ON HOUSES FOR SALE? YES—WE CAN HELP YOU THERE. WE'VE OPENED A SEPARATE FILE ON THEM...
PAUL TEMPLE
by FRANCIS DURBRIDGE
I THINK YOU'LL FIND THEM ALL HERE, MR. TEMPLE
THANK YOU MR. BRACKETT... AND IF ANYTHING COMES OUT OF MY RESEARCHES I'LL SEE THAT THE CLARION GETS AN EXCLUSIVE STORY!
20
EVERY CASE EXCEPT THE GIDBURY INCIDENT BASED ON A GENUINE "ORDER TO VIEW"... AND ALL ROBBERIES FROM HOUSES KNOWN TO CONTAIN VALUABLE COLLECTIONS OF SILVER AND ANTIQUES!
AT LEAST TWO PEOPLE TOOK PART IN EACH RAID— AND THE COMMON FACTOR IS ONE OF THEM AROUND SIX FEET TALL, THE OTHER A MERE FIVE FEET FOUR!

The Menomonee Falls Gazette

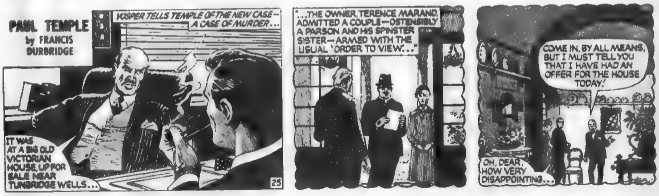
PAUL TEMPLE
by FRANCIS DURBRIDGE
BUT ALL THE DESCRIPTIONS OF THE RAIDERS DIFFER IN AGE, SEX AND OTHER CHARACTERISTICS!
IT'S THE OLD TROUBLE... SET SIX PEOPLE TO DESCRIBE A CROOK— AND YOU GET SIX DIFFERENT ANSWERS!
WHAT'S THIS? OH, IT'S THE WRONG SIDE! BUT NOT UNINTERESTING!
ASSEMBLY HALL, ACKLEFORTH
Performances by fourteen members of the
THE FOOTLOOSE FOLLIES

PAUL TEMPLE
by FRANCIS DURBRIDGE
OH, MR. BRACKET—COULD YOU FIND ME ANY SORT OF REFERENCE ON THESE PEOPLE THE FOOTLOOSE FOLLIES, A TOURING REVUE COMPANY?
I'LL HAVE A LOOK, MR. TEMPLE
ACKLEFORTH...THE WEEK BEGINNING THE TWENTIETH....LET'S SEE...YES! THERE WAS A ROBBERY AT CLINTON MAGNA... ABOUT TWELVE MILES AWAY...
SORRY, MR. TEMPLE— NOTHING ON THE FOOTLOOSE FOLLIES
I'M NOT SURPRISED, WHO EVER HEARD OF SUCH AN OUTFIT? THEY MUST BE A SURVIVAL FROM THE TWENTIES!

PAUL TEMPLE
by FRANCIS DURBRIDGE
TEMPLE RETURNS HOME AND BRIEFS STEVE FOR A NEW LINE OF RESEARCH...
STEVE, I WANT YOU TO FIND OUT ALL YOU CAN ABOUT A TOURING REVUE COMPANY CALLED THE FOOTLOOSE FOLLIES ...WHERE THEY HAVE BEEN APPEARING IN THE PAST FEW WEEKS ...WHO RUNS THEM ...EVERYTHING
THE FOOTLOOSE FOLLIES? SOUNDS LIKE SOMETHING ON THE END OF SKEGNESS PIER!
AGREED—BUT THEY DO EXIST, AND I WANT YOU TO FIND OUT ALL YOU CAN ABOUT THEM.... TRY EQUITY, THE ACTORS' UNION—THE STAGE NEWSPAPER—THE THEATRE MAGAZINES .... I'M GOING TO SEE VOSPER

PAUL TEMPLE
by FRANCIS DURBRIDGE
TEMPLE DISCUSSES THE "HOUSE FOR SALE" ROBBERIES WITH INSPECTOR
GOOD YOU SHOULD CALL TODAY, TEMPLE ...UP TO NOW, THE YARD HAVEN'T BEEN INTERESTED IN THESE RAIDS ON COUNTRY HOUSES, BUT THIS MORNING...
...THE KENT COUNTY CONSTABULARY ASKED US TO HELP WITH A NEW CASE THAT SEEMS TO FIT INTO THE PATTERN
BUT WITH A DIFFERENCE. THIS IS DEFINITELY A CASE OF MURDER!

PAUL TEMPLE
by Durbridge & Mendoza


PAUL TEMPLE
by FRANCIS DURBRIDGE
VOSPER TELLS TEMPLE OF THE NEW CASE — A CASE OF MURDER...
IT WAS AT A BIG OLD VICTORIAN HOUSE, UP FOR SALE NEAR TUNBRIDGE WELLS...
23
"...THE OWNER, TERENCE MARAND, ADMITTED A COUPLE — OSTENSIBLY A PARSON AND HIS SPINSTER SISTER — ARMED WITH THE USUAL "ORDER TO VIEW"...
COME IN, BY ALL MEANS, BUT I MUST TELL YOU THAT I HAVE HAD AN OFFER FOR THE HOUSE TODAY.
OH, DEAR — HOW VERY DISAPPOINTING...

PAUL TEMPLE
by FRANCIS DURBRIDGE
VOSPER CONTINUES HIS STORY...
MARAND WAS A BEREAVED MAN, ACTUALLY, HE HADN'T HAD AN OFFER FOR THE HOUSE, BUT HE'D READ ABOUT THE ROBBERIES AND WAS SUSPICIOUS OF HIS VISITORS...
IF YOU'LL FORGIVE ME FOR A MOMENT, I'LL JUST CHECK WITH THE AGENTS...
28
I DON'T LIKE THIS, MILLIE... TOLD YOU WE SHOULDN'T USE THE OLD ROUTINE... HE MIGHT BE PHONING THE POLICE!

PAUL TEMPLE
by FRANCIS DURBRIDGE
MARAND TOLD HIS WIFE OF HIS SUSPICIONS...
27
I'M GOING TO CALL THE POLICE... YOU GO OUT THERE AND KEEP THEM TALKING, ANNA...
OF COURSE, DEAR
OH, GOD... NO... NO...

PAUL TEMPLE
by FRANCIS DURBRIDGE
THEY LEFT MARAND LYING UNCONSCIOUS AND HIS WIFE TIED UP IN A CHAIR AND GAGGED, BY THE TIME THE DAILY HELP RETURNED FROM SHOPPING...
29
POLICE... GET ME THE POLICE!
MARAND'S SKULL WAS FRACTURED, HE WAS DEAD. HIS WIFE'S DESCRIPTION OF THE "PARSON" IS SKETCHY, BUT IT SOUNDS LIKE OUR OLD "ORDER-TO-VIEW" OPERATOR

The Menomonee Falls Gazette

PAUL TEMPLE
by FRANCIS DURBRIDGE
YOU SAY THE YARD HAVE BEEN CALLED IN... ARE YOU ON THE CASE, VOSPER?
THEY'VE SENT THE MURDER SQUAD DOWN THERE...
LOOK, I'VE BEEN DOING A BIT OF HOMEWORK ON THESE ROBBERIES AND I HAVE A FEW IDEAS...
THE SQUAD DON'T CARE MUCH ABOUT VOLUNTEER HELPERS
I KNOW... THAT'S WHY I'M RELYING ON YOU TO PERSUADE THEM THAT IT WOULD BE A GOOD IDEA IF YOU AND I HAD A NOSE ROUND TOO!
PAUL TEMPLE
by FRANCIS DURBRIDGE
TEMPLE RETURNS HOME...
WELL, STEVE, HOW DO THE RESEARCHES?
AND THEY'RE BEGINNING TO ADD UP
YOU SEE? DATES IN COLUMN ONE, THEN WHERE THE FOOTLOOSE FOLLIES WERE APPEARING — MOSTLY AT LOCAL HALLS, THIRD COLUMN, ALL THE "ORDER-TO-VIEW" ROBBERIES...
AND THEY INVARIABLY HAPPENED WITHIN TWENTY MILES OR SO FROM WHERE THE FOLLIES WERE PUTTING ON THEIR SHOW!
NICE WORK, STEVE! NOW WE CAN GET MOVING
PAUL TEMPLE
by FRANCIS DURBRIDGE
AND WHERE ARE THEY'RE TOOTLOOSE FOLLIES PERFORMING THIS WEEK?
HORSTBOROUGH, KENT... THE MEMORIAL HALL
HORSTBOROUGH... THAT'S — LET'S SEE — ONLY ABOUT 15 MILES FROM TUNBRIDGE WELLS!
VOSPER? TEMPLE HERE. I THINK WE'VE CRACKED IT! YOU'RE JUST LEAVING FOR TUNBRIDGE WELLS? GOOD. WE'LL TAG ALONG BEHIND YOU!
PAUL TEMPLE
by FRANCIS DURBRIDGE
WITH VOSPER'S POLICE CAR LEADING THE WAY, THE TEMPLES HAVE A QUICK RUN TO TUNBRIDGE WELLS...
WHY DON'T WE GO STRAIGHT TO HORSTBOROUGH, PAUL?
WE'LL STICK WITH VOSPER, FIND OUT HOW FAR THE MURDER SQUAD HAVE GOT... THEN WE MAY FIND OUT WHAT GOES ON AT THE MEMORIAL HALL, HORSTBOROUGH!
THIS IS THE MARANDS' HOUSE, TEMPLE. PLEASE REMEMBER THAT THERE ARE SOME VERY SENIOR OFFICERS IN THERE, AND WE DON'T WANT TO TREAD ON THEIR TOES!
YOU KNOW ME, VOSPER — THE SOUL OF DISCRETION!

PAUL TEMPLE
by Durbridge & Mendoza

PAUL TEMPLE
by FRANCIS DURBRIDGE
MR. AND MRS. TEMPLE... CHIEF SUPERINTENDENT CROWTHER YOU REMEMBER, SIR, I TELEPHONED YOU.
AH, YES... I GATHER YOU HAVE SOME SORT OF THEORY, MR. TEMPLE
33
SOME SORT OF THEORY IT WAS, SIR... BUT IT IS BEGINNING TO HARDEN INTO FACT. IF YOU COULD TELL ME A FEW SIMPLE, BASIC FACTS ABOUT THE WARAND MURDER...?
SUCH AS WHAT?
I BELIEVE YOU HAVE A DESCRIPTION OF THE SUSPECTS... A MAN, DRESSED AS A PARSON, AROUND SIX FEET TALL, ? A WOMAN, SAID TO BE HIS SISTER, ABOUT FIVE FEET FOUR INCHES ?
NO DESCRIPTION OF THE SUSPECTS HAS BEEN ISSUED YET, MR. TEMPLE, BUT SO FAR, YOU'RE RIGHT!
PAUL TEMPLE
by FRANCIS DURBRIDGE
THANK YOU FOR THE INFORMATION, CHIEF SUPERINTENDENT
THAT'S ALL YOU WANT TO KNOW?
34
THESE CRAZY AMATEURS! WHAT'S HE UP TO, VOSPER?
I DON'T KNOW, SIR. BUT I DO KNOW THAT HIS CRAZY NOTIONS USUALLY WORK OUT!
WELL, THAT WAS SHORT AND SWEET, PAUL. WHAT NOW?
HORSTBOROUGH MEMORIAL HALL... IF THERE ARE ANY FRONT SEATS LEFT FOR THE "FOOTLOOSE FOLLIES", WE'LL BUY A COUPLE!
PAUL TEMPLE
by FRANCIS DURBRIDGE
YOU SHOULD HAVE INVITED INSPECTOR VOSPER TO JOIN US!
I DID...
35
HE SAID IT WAS 20 YEARS SINCE HE'D SEEN A TOURING REVUE COMPANY, AND HE DIDN'T ENJOY IT THEN!
RSTBOROU
ORIAL HA
ddy Fraddle
E FOOTLOO
FOLLIES
90 minutes of Uninhibited fun
7/6 5/- 2/6
TWO AT FIVE BOB, EH, STEVE?
PAUL TEMPLE
by FRANCIS DURBRIDGE
36
TWO FIVE BOBS, PLEASE EXPECTING A FULL HOUSE?
THAT'LL BE THE DAY
FULL HOUSE, PAUL? YOU MUST HAVE BEEN JOKING!
DON'T FORGET— THEY HAVE TO COMPETE WITH THE TELLY.
BUT THEY OBVIOUSLY WON'T... I DON'T SUPPOSE THERE ARE FIFTY PEOPLE HERE TONIGHT...
THAT'S WHAT MAKES THE WHOLE CRAZY ENTERPRISE SO VERY INTERESTING!

The Menomonee Falls Gazette

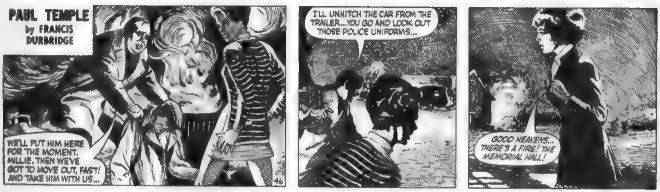
PAUL TEMPLE
by FRANCIS DURBRIDGE
HERE WE GO... CURTAIN UP... BRING ON THE DANCING GIRLS!
HOW CAN A TATTY SHOW LIKE THIS PAY ITS WAY?
PERHAPS IT DOESN'T HAVE TO!
AH, HERE COMES THE BIG SHOT! FREDDY FRADDLE - PRODUCER, DIRECTOR, LEADING COMEDIAN!
SWEET MY GIRL & FRIEND MILLIE, SHE AIN'T LOOK RATHER SILLY, BUT SILLY, & FAITHFULLY MILLIE LOVES HER BILLY!
PAUL TEMPLE
by FRANCIS DURBRIDGE
THE SHOW GOES ON—AT THE HOOTSMOUGH MEMORIAL HALL...
BUT OBSERVE, STEVE— MILLIE TURNER IS A COMPETENT MALE IMPERSONATOR!
SHADES OF FRED AND GINGER!
I DON'T THINK I CAN STAND MUCH MORE OF THIS, PAUL!
WE DON'T HAVE TO. I'VE SEEN ALL I NEED TO SEE... AND I SEEM TO REMEMBER THERE'S A COSY LITTLE PUB ACROSS THE GREEN
PAUL TEMPLE
by FRANCIS DURBRIDGE
EXPERIENCE? I WOULD HAVE SAID 'ORDEAL'. I HOPE IT PROVES WORTHWHILE!
WELL, THAT WAS AN EXPERIENCE!
NO DOUBT ABOUT THAT, STEVE... BUT IT'S GIVEN ME A RAG-HAS THIRST!
A PINT OF BITTER AND A LARGE GIN-AND-TONIC, PLEASE
AH, YOU'VE BEEN TO THE SHOW AT THE MEMORIAL HALL... I SPOSE... A BIT ROUGH, THEY TELL ME!
PAUL TEMPLE
by FRANCIS DURBRIDGE
I'VE BEEN THINKING, PAUL... TEN PEOPLE IN THAT TOURING REVUE COMPANY... THEY'D HAVE TO BE PAID EQUITY RATES...
...AND THAT EXPENSIVE LOT OF VEHICLES TO CARRY THEM AROUND FROM FLOP TO FLOP
STOP WORRYING ABOUT THEM, STEVE... MR. FREDDY FRADDLE IS A VERY WEALTHY MAN!
HMM... HERE COME THE AUDIENCE. THEY LOOK AS IF THEY SHARE OUR VIEWS ABOUT THE ROOTLOOSE FOLLIES!
GOSH! D'YOU EVER SEE ANYTHING LIKE IT?
NOT SINCE MY AUNTIE TOOK ME TO SEE THE PIERROTS DOWN AT SANDFORD BAY!

PAUL TEMPLE
by Durbridge & Mendoza

PAUL TEMPLE
by FRANCIS DURBRIDGE
I THINK IT'S TIME I HAD A WORD WITH FREDDY FRADDLE. WAIT HERE, STEVE...
BE CAREFUL, PAUL. I DON'T LIKE THE LOOK OF THAT SO-CALLED COMIC!
41
THERE MUST BE SOME SORT OF A STAGE DOOR...
MILLIE TURNER! NOW, WHAT IS SHE UP TO?
PAUL TEMPLE
by FRANCIS DURBRIDGE
A BUNDLE OF CLOTHES? A BOTTLE? WHAT GOES ON?
42
AH, A SLIGHT CASE OF ARSON, MAYBE!
MISS TURNER! DO YOU NEED ANY HELP?
PAUL TEMPLE
by FRANCIS DURBRIDGE
THAT LOOKS LIKE A PERFECTLY GOOD SUIT YOU'RE BURNING, MISS TURNER.
WHAT'S THAT TO YOU? AND THE NAME'S NOT MISS TURNER. IT'S MRS. FRADDLE
43
BY THE LOOK OF THIS, IT WAS A CLERGYMAN'S SUIT...
IF YOU MUST KNOW, IT HAD THE MOTH IN IT AND WITH ALL OUR COSTUMES WE CAN'T RISK IT SPREADING
I SEE NO SIGNS OF MOTH IN THIS CLERICAL COLLAR, MRS. FRADDLE. BUT IT SEEMS TO HAVE A RED SMEAR ON IT. COULD BE BLOOD...
GOOD! HE'S ON TO US!
PAUL TEMPLE
by FRANCIS DURBRIDGE
THIS RED SMEAR INTERESTS ME, MRS. FRADDLE... DID THE VICAR CUT HIMSELF SHAVING...?
WHAT THE HELL ARE YOU TALKING ABOUT?
44
OR COULD IT BE THE BLOOD OF TERENCE MARIANO, WHO WAS MURDERED BY SOMEONE DRESSED UP AS A PARSON, ONLY TWELVE MILES FROM HERE, YESTERDAY?
HE KNOWS TOO MUCH... FAR TOO MUCH!

The Menomonee Falls Gazette

PAUL TEMPLE
by FRANCIS DURBRIDGE
I MUST TELL YOU, MRS. FRADDLE THAT THE POLICE HAVE BEEN INFORMED OF THE ODD COINCIDENCES OF YOUR TOURING SCHEDULE AND CERTAIN ROBBERIES — AND NOW A MURDER
45
MEANWHILE, IN THE BRICKLAYERS ARMS, STEVE IS WORRIED BY TEMPLE'S LONG ABSENCE...
GOODNIGHT... AND THANK YOU
THANK YOU, MA'AM!
I THINK IT'S TIME YOU AND I HAD A LITTLE TALK, MRS. FRADDLE...


PAUL TEMPLE
by FRANCIS DURBRIDGE
WE'LL PUT HIM HERE FOR THE MOMENT, MILLIE. THEN WE'VE GOT TO MOVE OUT, FAST! AND TAKE HIM WITH US...
46
I'LL UNHITCH THE CAR FROM THE TRAILER...YOU GO AND LOOK OUT THOSE POLICE UNIFORMS...
GOOD HEAVENS!... THERE'S A FIRE! THE MEMORIAL HALL!!

PAUL TEMPLE
by FRANCIS DURBRIDGE
OH...JUST RUBBISH BURNING IN A DUST BIN...BUT...WHAT...?
47
PAUL! IT'S YOU!
ACROSS THE GREEN, THE FRADDLES DO A "QUICK CHANGE"... AIDED BY MABEL, THE WARDROBE MISTRESS...
HURRY, MILLIE... WE'VE GOT TO GET RID OF THAT PARKER, BEFORE SOMEBODY ELSE FINDS HIM... I'VE UNHITCHED THE CAR...

PAUL TEMPLE
by FRANCIS DURBRIDGE
PAUL! CAN YOU HEAR ME?...THERE'S A CAR COMING...
48
WHAT'S GO'NG ON?
OH OFFICER... THANK HEAVENS YOU'VE COME... MY HUSBAND — HE'S BEEN ATTACKED...
I SUSPECT THOSE TOURING THEATRE PEOPLE, WE HAD CONNECTED THEM WITH THE MARAND MURDER YESTERDAY
HAD YOU INDEED?

Investors Corporation of America
AVERY B. KLEIN, PRESIDENT
3386 CHALFANT ROAD DEPT. CR-187
SHAKER HEIGHTS, OHIO 44120
216 - 921-7679

3-MIL COMIC MAGAZINE & RECORD BAGS

Protect your comics, magazines, paperbacks (2-Mil only) and records with heavy-duty **3-MIL** protective polyethelene bags. Samples available if you send a large (#10) self-addressed stamped envelope with 4 ounces (currently 54¢) of postage on it. (Canadians send 65¢ in coin.) These prices reflect our first price increase since October 1, 1975 and are effective September 1, 1979. Unfortunately, due to the volatile price changes in the polyethelene area, these prices are subject to change.

OHIO RESIDENTS PLEASE ADD 5½% OHIO SALES TAX

REGULAR BAGS
(Also fits 45 rpm records)
(7 1/8" x 10 1/2" with 2" flap)
OR
NARROW REGULAR BAGS
(Fits new and recent comics)
(6 7/8" x 10 1/2" with 2" flap)

		U.S.*	Foreign
100	for	$ 5.00	$ 8.00
300	for	11.25	16.25
500	for	17.00	24.00
1,000	for	30.50	40.50
2,000	for	60.50	80.50
3,000	for	90.50	120.50
4,000	for	119.50	159.50
5,000	for	149.00	199.00
6,000	for	177.00	237.00
7,000	for	206.00	276.00
8,000	for	233.00	313.00
9,000	for	260.00	350.00
10,000	for	287.00	387.00
15,000	for	427.00	577.00

GOLDEN AGE BAGS
(7 7/8" x 10 1/2" with 2" flap)
OR
SILVER AGE BAGS
(7 1/2" x 10 1/2" with 2" flap)

100	for	$ 5.25	$ 8.75
300	for	13.25	18.25
500	for	19.00	26.00
1,000	for	32.50	43.50
2,000	for	64.00	86.00
3,000	for	96.00	128.00
4,000	for	125.00	169.00
5,000	for	155.00	210.00

MAGAZINE BAGS
(8 3/4" x 11 1/4" with 2" flap)

		U.S.*	Foreign
100	for	$ 5.50	$ 9.00
300	for	15.00	22.00
500	for	22.00	30.00
1,000	for	35.00	48.00
2,000	for	68.00	95.00
3,000	for	103.00	142.00
4,000	for	135.00	187.00
5,000	for	167.00	232.00

TREASURY BAGS
(10 1/2" x 13 3/4" with 2" flap)
OR
33 RPM RECORD BAGS
(12 3/4" x 12 3/4" with no flap)

50	for	$ 6.00	$ 9.00
100	for	10.00	14.00
300	for	24.00	31.00
500	for	35.00	45.00
1,000	for	62.00	80.00
2,000	for	123.00	158.00
3,000	for	180.00	232.00
4,000	for	236.00	308.00

PAPERBACK BOOK BAGS
(2-Mil Polyethelene Only)
(5" x 10" with no flap)

100	for	$ 4.00	$ 7.00
300	for	10.50	14.00
500	for	15.00	19.50
1,000	for	23.00	29.00
2,000	for	45.00	57.00
3,000	for	66.00	84.00
4,000	for	86.00	110.00
5,000	for	105.00	135.00

MOST ORDERS ARE SHIPPED VIA U.P.S. PLEASE INCLUDE STREET ADDRESS & TELEPHONE.

*U.S. prices are for Continental U.S. only. ALASKA, HAWAII, APO & FPO must add 75¢ per 100 bags for higher parcel post and insurance charges.

OHIO RESIDENTS PLEASE ADD 5½% OHIO SALES TAX

Foreign prices are higher due to much higher postage charges.

CAN'T FIND THAT RARE TITLE?... FEEL LIKE YOU'VE BEEN CONNED AT THE CON...?
WE GOT COMICS!
AT YOUR FRIENDLY
COMIC COLLECTOR SHOP
ALL KINDS COMICS
OLD & NEW COMICS
Underground COMICS!?
BOB SIDEBOTTOM ★ COMIC COLLECTOR SHOP
73 E. SAN FERNANDO ★ SAN JOSE, CA.
I HEAR THIS BOB HAS THE BEST SELECTION AROUND!
NO SHEET?
RIGHT!!
BOB

ALL BACK-ISSUE COMICS--MARVELS,DC'S,ETC.--3 FOR $1.00 SALE!
(SALE IN STORE ONLY)
SEND 25¢ FOR OUR CATALOGUE OF UNDERGROUND COMIX AND FANZINES.

SUPERMAN by Siegel & Shuster

WHY- YOUR SPACE SHIP EVEN HAS A SMALL KITCHEN, PROFESSOR, YOU THINK OF EVERY THING!
EVERYTHING EXCEPT THE MOTIVE POWER... BUT SOON, I HOPE, I SHALL BE ABLE TO MAKE MY FIRST FLIGHT TO THE MOON.
A TRIP TO THE MOON! WHAT AN OPPORTUNITY TO CONVINCE THE PROFESSOR OF MY EXTRA-PHYSICAL POWERS!
I CAN'T GET INTO THE LABORATORY UNOBSERVED WITH THE DOOR LOCKED FROM INSIDE. I'LL HAVE TO COME DOWN THROUGH THAT OPENING IN THE ROOF.
HOW SOON MIGHT IT BE THAT THIS TRIP TO THE MOON WILL BE POSSIBLE, PROFESSOR?
SOONER THAN YOU THINK--IF MY PLAN SUCCEEDS!

THIS IS THE CONTROL PANEL, MY DEAR MRS. BUSBY.
ALL THOSE LITTLE DIALS AND LEVERS JUST TO GET TO THE MOON? PROFESSOR, YOU THINK OF EVERYTHING!
ERUPTING ELECTRONS! WE--WE'RE MOVING! MRS. BUSBY, DID YOU TOUCH ANY OF THOSE LEVERS?
WH-WHY NO, PROFESSOR! I--OH, GRACIOUS! WE ARE MOVING!
EVERYTHING BUT THIS!
I DON'T UNDERSTAND! SOME CHEMICAL INTERVENTION MUST HAVE OCCURRED SPONTANEOUSLY, AND I CAN DO NOTHING TO STOP IT!
HOW THRILLING, PROFESSOR!

THE SHIP ISN'T EVEN POWERED! I CAN'T IMAGINE WHAT COMBINATION OF ELEMENTS IS MOVING US!
IF HE DID KNOW, I WOULDN'T BELIEVE IT ANY WAY, THIS OLD SKEPTIC!
THE CONTROLS DON'T WORK AT ALL- CAN'T EVEN SEE WHERE WE'RE GOING. I DIDN'T PROVIDE WINDOWS-- PLANNED TO RELY ON THESE INSTRUMENTS--
BUT BE CALM, MRS. BUSBY! I'LL FIND A WAY OUT OF THIS. P-PANIC WON'T HELP ONE BIT.
IF WE'RE GOING TO BE STUCK IN THIS CONTRAPTION FOR LONG--
WELL-- I KNOW MEN, PROFESSOR. THEY ALWAYS THINK BETTER ON A FULL STOMACH. I'LL GET BUSY IN THE KITCHEN!

DO YOU THINK WE MIGHT ACTUALLY LAND ON THE MOON, PROFESSOR DUSTE?
QUITE POSSIBLE, MRS. BUSBY! THIS RUNAWAY SPACE SHIP CAN EASILY BE DRAWN INTO THE MOON'S GRAVITATIONAL ORBIT.
IF MY PLAN TO CONVINCE THE PROFESSOR OF MY EXTRA-PHYSICAL POWERS IS TO SUCCEED, I'LL NEED A MOVEMENT OR TWO TO PREPARE THE GROUNDWORK. SO--
INSIDE GOES A FORWARD PASS INTO THE STRATOSPHERE. OUGHT TO KEEP IT GOING FOR AWHILE UNTIL I'M READY TO BRING IT DOWN.
WHOO-OOSH
AND NOW TO GET THE "MOON" READY FOR THE PROFESSOR'S VISIT.

Copyright 1936, renewed 1964 by National Periodical Publications, Inc.

The Menomonee Falls Gazette

NOW THAT I'VE HURLED THE SPACE SHIP HIGH INTO THE STRATOSPHERE, IT'LL STILL TAKE SUPER-SPEED TO PREPARE THE GROUNDWORK AND GET BACK TO CATCH THE SHIP ON THE WAY DOWN.
ACRES OF WILD FLOWERS! JUST WHAT I NEED!
STREAKING IN A WIDE SWATH ACROSS THE PLAIN, SUPERMAN GATHERS GREAT QUANTITIES OF THE GROWING BLOOMS...
OUT OF THESE—A LAKE OF PERFUME! THE SUCCESS OF MY PLAN MAY DEPEND ON IT!

THIS DRIED POND WITH ITS HARD LAVA BOTTOM IS IDEAL. I'LL DROP THE WILD FLOWERS HERE.
CRATERS OF THE MOON NATIONAL PARK
U.S. GOVERNMENT RESERVATION
AND THIS SHOULD MAKE A SATISFACTORY PESTLE TO CRUSH THE JUICES FROM THEM...
OUGHT TO GET A GOOD FIVE HUNDRED GALLONS OF HOME MADE SCENT FROM THE OPERATION—ENOUGH TO PERVADE THE SURROUNDING AIR SO THAT THE PROFESSOR'LL THINK HE'S BREATHING AN UNEARTHLY ATMOSPHERE.

FINISHED JUST IN TIME! THE SPACE SHIP'S FALLING TO EARTH AGAIN. THE SCENT OF THESE CRUSHED FLOWERS SHOULD HELP PERSUADE PROFESSOR DUSTE HE'S ON A STRANGE PLANET.
CRATERS OF THE MOON NATIONAL PARK
U.S. GOVERNMENT RESERVATION
AT LEAST WE HAVEN'T CRASHED YET, PROFESSOR DUSTE.
TIMES OF CRISIS—AH—BRING PEOPLE VERY CLOSE. AH—WON'T YOU ESCHEW THE FORMALITY AND ADDRESS ME AS EBENEZER?
LIKE RECEIVING A PASS IN AN INTER-PLANETARY FOOTBALL GAME. NOW TO BRING HER DOWN GENTLY...
VERY WELL, EBENEZER, AND YOU MAY CALL ME PRUNELLA.
PRUNELLA? HM. A STRANGE NAME. BUT LOVELY, VERY LOVELY...
WELL!

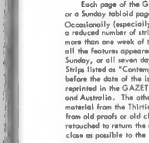
(—I'VE GOT THEM DOWN. NOW TO WATCH THE FUN!—)
MY DEAR PRUNELLA, I BELIEVE WE'VE LANDED—GOODNESS KNOWS WHERE!
THE MOON! THE LANDSCAPE IS UNMISTAKABLE!
IN THE NAME OF THE GOVERNMENT OF THE UNITED STATES OF AMERICA, I LAY CLAIM TO THIS LUNAR TERRITORY AND ALL THE GOODS TO BE FOUND THEREON!
OH, PROFESSOR—YOU'RE WONDERFUL!

Copyright 1962, renewed 1990 by National Periodical Publications, Inc.

The Gazette

The Menamanee Falls GAZETTE was a tabloid publication for comic strip fans that was published weekly from issue #1 (12/13/71) through issue #220 (3/1/76) and supposedly monthly from issue #221 (April 1976) to issue #232 (March 1978), the final issue. Issues 1 to 13 were printed on ordinary newsprint, the others were done with a heavier, more durable stock. Issues 1 through 46 were sixteen pages each; 47 through 51 were twenty-four pages each; 52 through 94 were twenty-four apiece; 95 through 126 were the largest at forty-eight pages each; 127 through 224 were each forty pages; 226 to 226 were thirty-two pages each; and the last six issues were each twenty-four pages.

Each page of the GAZETTE featured six dailies or a Sunday tabloid page or two Sunday half-tabs. Occasionally (especially in the later issues that had a reduced number of strips to draw from) there were more than one week of the strip in an issue. Nearly all the features appeared as one week (6 dailies, one Sunday, or all seven days) of comics per issue. Strips listed as "Contemporary" were dated the week before the date of the issue. Foreign strips were reprinted in the GAZETTE from England, Argentina and Australia. The other reprint strips are American material from the Thirties to the Sixties which was taken from old proofs or old clipped dailies that were retouched to return the reproduction quality to as close as possible to the original.



CONTEMPORARY (1971-1976) STRIPS:
AMBLER (d, Doug Wildey) #46-94
AMBLER (d&S, Doug Wildey) #95-108
APT. 3-G (d, Alex Kotzky) #165-226
BIG BEN BOLT (d, John Cullen Murphy) #95-126
BRICK BRADFORD (d, Paul Norris) #52-223
BROOM-HILDA (d, Russell Myers) #226
BUZ SAWYER (d, Crane & Schlensker) #52-223
CAPTAIN EASY (d, Crooks & Lawrence) #95-228
CONCITY (d, James Childress) #226
DATELINE: DANGER! (d, McWilliams) #1-120
DICK TRACY (d, Gould & Fletcher) #95-223
DR. KILDARE (d, Ken Bald) #95-223
FAWN (done especially for The GAZETTE, Joe Wehrle, Jr.) #142-161,163-171,173-176, 178,179,181,183,188
FLASH GORDON (d, Dan Barry) #1-223
FRIDAY FOSTER (d&S, Langaron, Flessel, Morrow, Cheyko) #95-116
THE HEART OF JULIET JONES (d, Stan Drake) #95-223
HOWARD THE DUCK (d&S, Steve Gerber & Gene Colan) #227-232
JEFF COBB (d, Pete Hoffman) #1-201
JOE PALOOKA (d, Tony DiPreta) #92-192
JOHNNY HAZARD (d, Frank Robbins) #14-223
JOHNNY HAZARD (S, Frank Robbins) #95-223
KERRY DRAKE (d, Andriola) #95-108, 127-226
KERRY DRAKE (d&S, Alfred Andriola) #109-126
MANDRAKE (d, Falk & Fredericks) #1-223
MICKEY FINN (d, Morris Weiss) #139-223
ON STAGE (d, Leonard Starr) #46-94
ON STAGE (d&S, Leonard Starr) #95-226
THE PHANTOM (d, Lee Falk & Sy Barry) #1-223
PRINCE VALIANT (S, Foster & Murphy) #95-223
RICK O'SHAY (d, Stan Lynde) #66-226
RIP KIRBY (d, Dickenson & Prentice) #1-223
SECRET AGENT CORRIGAN (d, Archie Goodwin & Al Williamson) #1-223
STEVE CANYON (d, Milton Caniff) #52-94
STEVE CANYON (d&S, Milton Caniff) #95-223
STEVE ROPER AND MIKE NOMAD (d, Saunders & Overgard) #95-226
TARZAN (d, Rus Manning) #1-34
TARZAN (S, Rus Manning) #66-228
TERRY AND THE PIRATES (d, George Wunder) #52-65

FOREIGN STRIPS:
AIR HAWK AND THE FLYING DOCTOR (d, John Dixon) #1-204
AIR HAWK (S, Dixon & Hart Amos) #6-232
GARTH (d, Frank Bellamy) #38-126, 127-181 (odd numbers only), 182-232
GUNNER (d, Jose Luis Salinas) #95-126, 127-153 (odd numbers only), 154-223
JAMES BOND (d, McCluskey, Horak) #1-232
JEFF HAWKE (d, Sydney Jordan) #1-44,46-181, 195-232
MODESTY BLAISE (d, O'Donnell, Holdaway, Romero) #1-232
PAUL TEMPLE (d, Durbridge & Mendoza) #95-232
SCARTH 2195 A.D. (d, Luis Roca & Jo Adamo) #95-126, 128-182 (even numbers only), 183-232
THE SEEKERS (d, Burns & Lilley) #95-232
TUG TRANSOM (d, O'Donnell & Sindall) #95-126, 127-147 (odd numbers only), 148-191

CLASSIC REPRINT STRIPS:
BATMAN (d, 1943-46 Bob Kane) #95-232
BEN CASEY (d, 1962-66 Neal Adams) #46-232
BOBBY (d, 1948 Jerry Iger) #209,214-218
BUCK ROGERS (d, 1958-59 Murphy Anderson) #95-126, 128-146 (even numbers only)
CONNIE (S, 1931, 1936 Frank Godwin) #96-102, 207-214, 217-220
DAN FLAGG (d&S, 1963 Dan Sherwood & Alden McWilliams) #116-126
DR. GUY BENNETT (d, 1958 Frank Thorne) #95-104
DRIFT MARLOG (d, 1965 Cooke & Evans) #1-37
THE HAWK (d, 1946 Robert H. Webb) #219-225
KEVIN THE BOLD (S, 1935-57 Kreigh Collins) #109-213, 215-220
KRAZY KAT (d, 1927 George Herriman) #226-232
LITTLE ORPHAN ANNIE (d, 1936-40 Harold Gray) #135-223
MALE CALL (d, 1940's Milton Caniff) #106-126, 127-141 (odd numbers only)
PETER SCRATCH (d, 1950-67 Elliott Caplin, Lou Fine, Neal Adams) #95-164
RED BARRY (d, 1935 Will Gould) #95-126, 128-152 (even numbers only)
RED RYDER (d, 1951-52 Fred Harman) #95-126, 128-140 (even numbers only)
SAM'S STRIP (d, 1962 Walker & Dumas) #226-228
THE SPIRIT (d, 1941-44 Eisner, Fine, Cole) #95-212
SUPERMAN (d, 1940-44 Jerry Siegel, Joe Shuster, Wayne Boring) #10-232
TARZAN (d, 1947-51 Hogarth, Dan Barry, Bob Lubbers) #35-223
THIMBLE THEATRE STARRING POPEYE (d, 1931 E.C. Segar) #226-232
WINDY CITY KITTY (d, 1948 Jack Crowe, never before published) #223-226

PRICES:
Set AA: Issues #27,30,36,57,58,60,66,68-70, 72-74,79-85,87-94 (28 issues) $25 set - $1 each
Set BB: Issues #98,99,101,102,105,111-113, 115,120,122 (11 issues) $15 set - $1.25 each
Set CC: Issues #123-150 (28 issues) $32 set
Set DD: Issues #151-175 (25 issues) $30 set
Set EE: Issues #176-200 (25 issues) $30 set
Set FF: Issues #201-226 (26 issues) $30 set
Set GG: Issues #122-228 (104 issues) $115 set
Issues 123-226,228-230,232: $1.25 each
Set HH: (All available issues; same as AA, BB, GG and #228-230,232)(151 issues) $150 set

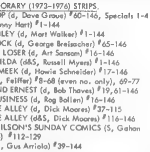
All prices listed include postage and handling charges within the United States and Canada. Any orders from overseas are required to add 10% for additional shipping and packing costs. Any issues not listed are out of print and no longer available from Street Enterprises.

This listing current as of December, 1980. This supercedes all previous listings.

The Guardian

The Menamonee Fall GUARDIAN was a companion tabloid publication to the GAZETTE. It featured humor material as the GAZETTE was devoted to adventure strips. The GUARDIAN was published weekly from issue #1 (6/28/73) to issue #141 (3/1/76) and roughly monthly from issue #142 (April 1976) to issue #146 (November 1976) the final issue. Issues 1 through 144 were sixteen pages each, the last two were each twelve pages. GUARDIAN SPECIALS were twelve pages each, except for the fourth one, which was only four pages and served as a free insert in GUARDIAN #100.

CONTEMPORARY (1973-1976) STRIPS
ALLEY OOP (d, Dave Graue) #60-146, Specials 1-4
BC (d, Johnny Hart) #1-144
BEETLE BAILEY (d, Mort Walker) #1-144
BOON DOCK (d, George Breisacher) #65-146
THE BORN LOSER (d, Art Sansom) #16-146
BROOM-HILDA (d&S, Russell Myers) #1-146
EEK AND MEEK (d, Howie Schneider) #17-146
FEIFFER (w, Feiffer) #8-68 (even no. only), 69-77
FRANK AND ERNEST (d, Bob Thaves) #19,61-146
FUNNY BUSINESS (d, Rog Bollen) #16-146
GASOLINE ALLEY (d, Dick Moores) #37-115
GASOLINE ALLEY (d&S, Dick Moores) #116-146
GAHAN WILSON'S SUNDAY COMICS (S, Gahan Wilson) #112-129
GORDO (d, Gus Arriola) #39-144



JOE PALOOKA (d, Tony DiPreta) #1-112
MICKEY FINN (d, Morris Weiss) #1-112
NEIL THE HORSE (w, Arn Saba) #118-140 (even no. only), 142-146
POGO (d, Walt Kelly, Henry Shikuma) #1-111
POGO (S, Walt Kelly, Henry Shikuma) #1-144,78-111
RICK O'SHAY (S, Stan Lynde) #116-146
SALLY BANANAS (d, Charles Barsotti) #1-36
WINTHROP (d, Dick Cavalli) #16-146

REPRINT STRIPS
ALLEY OOP (d, 1949-1950 V. T. Hamlin) #2-59
CAPTAIN EASY (d, 1951-52 Leslie Turner) #5-72
KRAZY KAT (d, 1927,33-35 Herriman) #1-60,116-143
MICKEY MOUSE (d, 1931-32 Disney Studios) #117-125, 128-146
ROMEO BROWN (d, English strip by O'Donnell and Holdaway) #1-60
SAM'S STRIP (d, 1961-62 Dumas & Walker) #134-146
THIMBLE THEATRE STARRING POPEYE (d, 1930-31, 1933-35 E. C. Segar) #1-131,133-146

PRICES:
Issues #1, 100 are $1 each. Issues #3-99, 101-146 are 75¢ each. Issue #2 is sold out.

Set R (#1,3-25), Set S (#26-50), Set T (#51-75), Set U (#76-100), Set V (#101-125) $15 per set
Set W (#126-146).....$13
Set X (#1,3-50).....$27
Set Y (#1,3-100).....$50
Set Z (#1,3-146).....$80
GUARDIAN SPECIAL #1-3 ..... 50¢ each

All prices include postage and handling for orders in the United States and Canada. Overseas orders must include an an additional 10% for shipping.

street ST enterprises
Post Office Box 255
Menomonee Falls, Wisconsin 53051

TCR Top 100 Comic Books

This mo.	Last mo.	Title, number Publisher, format, special features, price if not 50¢	No. sold
1	2	X-MEN No. 140 Marvel	10616
2	17	MARVEL TEAM-UP No. 100 48 pages; 75¢ Marvel; Spider-Man & Fantastic Four/Storm & Black Panther	7602
3	1	MOON KNIGHT No. 2 Marvel	6289
4	6	THE AVENGERS No. 202 Marvel	4975
5	4	THE NEW TEEN TITANS No. 2 DC	4816
6	9*	THE AMAZING SPIDER-MAN ANNUAL No. 14 Marvel; 48 pages; 75¢	4512
7	8	FANTASTIC FOUR No. 225 Marvel	4444
8	5	STAR WARS No. 42 Marvel; Lucasfilm; The Empire Strikes Back Part 4	4429
9	7	THE AMAZING SPIDER-MAN No. 211 Marvel	4396
10	14*	WHAT IF? No. 24 Marvel; 48 pages; 75¢; Gwen Stacy Had Lived	4291
11	9	THE MICRONAUTS No. 24 Marvel-Mego	4277
12	18*	MARVEL PREMIERE No. 57 Marvel; Doctor Who (BBC)	4240
13	5*	KING CONAN No. 4 Marvel-Robert E. Howard; 48 pages; 75¢	4186
14	12	CONAN THE BARBARIAN No. 117 Marvel-Conan Properties	3829
15	13	IRON MAN No. 142 Marvel	3679
16	14	CAPTAIN AMERICA No. 252 Marvel	3608
17	15	THOR No. 302 Marvel	3358
18	16	THE SPECTACULAR SPIDER-MAN No. 49 Marvel	3278
19	18	MARVEL TWO-IN-ONE No. 70 Marvel; Thing and ?	3147
20	20	ROM No. 13 Marvel-Parker Bros.	3061
21	19	STAR TREK No. 9 Marvel-Paramount	3045
22	22*	DOCTOR STRANGE No. 44 Marvel	2928
23	22	THE SAVAGE SHE-HULK No. 11 Marvel	2916
24	23	THE INCREDIBLE HULK No. 254 Marvel	2862
25	30*	HOWARD THE DUCK No. 8 Marvel; black and white magazine; $1.25	2691
26	25	THE DEFENDERS No. 90 Marvel	2614
27	30	THE SAVAGE SWORD OF CONAN No. 58 Marvel-Conan Properties; black & white magazine, $1.25	2507
28	28*	POWER MAN No. 66 Marvel	2458
29	28	MASTER OF KUNG FU No. 95 Marvel	2450
30	31	WARLORD No. 40 DC	2441
31	32	DC COMICS PRESENTS No. 28 DC; Superman and Supergirl; Johnny Thunder	2408
32	31	SPIDER-WOMAN No. 33 Marvel	2369
33	27	BATTLESTAR GALACTICA No. 22 Marvel-Universal	2285
34	34	JUSTICE LEAGUE OF AMERICA No. 185 DC	2283
35	32*	MACHINE MAN No. 18 Marvel	2239
36	36	THE LEGION OF SUPER-HEROES No. 270 DC	2168
37	36	FANTASY MASTERPIECES No. 13 Marvel; Silver Surfer reprints; 48 pages; 75¢; last issue	1924
38	26	GHOST RIDER No. 51 Marvel	1871
39	37	GREEN LANTERN No. 135 DC	1696
40	40	BATMAN No. 330 DC	1563
41	38	THE NEW ADVENTURES OF SUPERBOY No. 13 DC	1532
42	39	DETECTIVE COMICS No. 497 DC	1504
43	41	SUPERMAN No. 354 DC	1477
44	43	ACTION COMICS No. 514 DC	1431
45	42	THE FLASH No. 292 DC	1424
46	45	THE BRAVE AND THE BOLD No. 169 DC	1388
47	44	MYSTERY IN SPACE No. 114 DC	1344
48	48	ADVENTURE COMICS No. 478 DC	1247
49	47	AMAZING ADVENTURES No. 13 Marvel; X-Men reprints; last issue	1236
50	48*	WORLD'S FINEST COMICS No. 266 DC; 48 pages; $1.00	1110
51	52	WONDER WOMAN No. 274 DC	1044
52	56	HEAVY METAL No. 43 (Vol7 1) HM; color magazine; $1.50	922
53	51	TALES TO ASTONISH No. 13 Marvel; Sub-Mariner reprints; last issue	887
54	55	JONAH HEX No. 43 DC	866
55	54	CAPTAIN CANUCK No. 13 CKR	840
56	57	MARVEL TALES No. 122 Marvel; Spider-Man reprints	820
57	63	MARVEL SUPER ACTION No. 26 Marvel; Avengers reprints	769
58	60	MARVEL'S GREATEST COMICS No. 95 Marvel; Fantastic Four reprints; last issue	718
59	62	MARVEL SUPER-HEROES No. 92 Marvel; Hulk reprints	573
60	65	VAMPIRELLA No. 92 Warren; black and white magazine; $2.00	506
61	67	EERIE No. 116 Warren; black and white magazine; $2.00	473
62	66	SUPER FRIENDS No. 39 DC	470
63	68	CREEPY No. 123 Warren; black and white magazine; $2.00	445
64	71*	UNCLE SCROOGE No. 180 Whitman-Walt Disney	436
65	--	DEVIL KIDS No. 102 Harvey	432
66	69	WEIRD WAR TALES No. 94 DC	420
67	72	THE UNEXPECTED No. 205 DC	385
68	74	WALT DISNEY COMICS AND STORIES No. 482 Whitman-Walt Disney, new and reprint	377
69	73	HOUSE OF MYSTERY No. 287 DC	370
70	76	GHOSTS No. 95 DC	369
71	70	UNKNOWN SOLDIER No. 246 DC	369
72	75	SGT. ROCK No. 347 DC	366
73	77	SECRETS OF HAUNTED HOUSE No. 31 DC	359
74	59*	SGT. FURY No. 161 Marvel; reprints	335
75	78	G.I. COMBAT No. 224 DC; 48 pages; $1.00	314
76	79	MAD No. 219 EC; black and white magazine; 75¢	306
77	80	MAD SUPER SPECIAL No. 34 EC; black and white magazine, $1.50	270
78	85	DONALD DUCK No. 223 Whitman-Walt Disney	259
79	87	BATTLE OF THE PLANETS No. 8 Whitman-Sandy Frank	256
80	95*	LITTLE LULU No. 261 Whitman	203
81	97*	POPEYE THE SAILOR No. 159 Whitman-King Features	195
82	--	RICHIE RICH DIGEST WINNERS No. 8 Harvey; digest, 95¢	165
83	82*	RICHIE RICH INVENTIONS No. 16 Harvey	157
84	--	RICHIE RICH No. 197 Harvey	155
85	91*	RICHIE RICH AND GLORIA No. 17 Harvey	155
86	85*	RICHIE RICH AND HIS GIRL FRIENDS No. 7 Harvey	154
87	90*	RICHIE RICH VAULTS OF MYSTERY No. 37 Harvey	152
88	83*	RICHIE RICH MILLIONS No 103 Harvey	152
89	84*	RICHIE RICH MONEY WORLD No. 49 Harvey	152
90	87*	RICHIE RICH BILLIONS No 38 Harvey	151
91	89*	RICHIE RICH RICHES No. 50 Harvey	151
92	88*	RICHIE RICH JACKPOTS No. 49 Harvey	149
93	77*	CRAZY No. 68 Marvel; black and white magazine; 75¢	140
94	--	HUEY, DEWEY AND LOUIE JUNIOR WOODCHUCKS No. 66 Whitman-Walt Disney	138
95	94*	SAD SACK AND THE SARGE No. 146 Harvey	137
96	--	ARCHIE ...ARCHIE ANDREWS WHERE ARE YOU DIGEST No. 16 Archie; digest; 95¢	122
97	--	BETTY AND VERONICA ANNUAL DIGEST No 1 Archie; digest; 95¢	119
98	--	PEP No. 367 Archie	119
99	--	LAUGH COMICS DIGEST No. 31 Archie; digest; 95¢	114
100	--	JUGHEAD No. 306 Archie	113

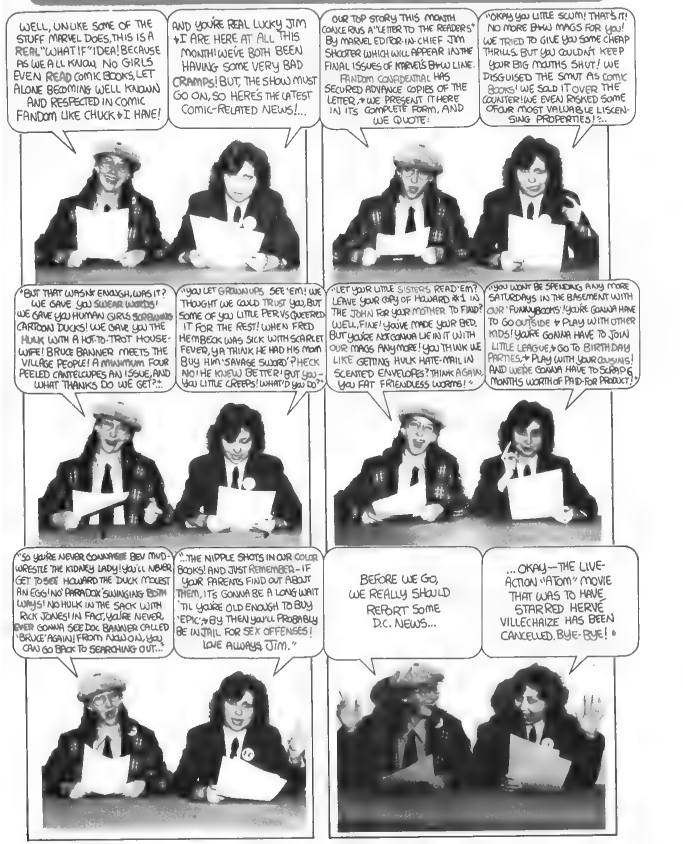
*denotes non-monthly titles

PARTICIPATING SHOPS: The Turning Page, Milwaukee, WI; Larry's Comic Shop, Chicago, IL; Comic Comics, Cleveland, OH, A Little Book Store, Phoenix, AZ; Crack Comic Service, Whiting, IN; Fabulous Fiction Book Store, Worcester, MA; Curious Book Shop, East Lansing, MI; Trade-A-Tape Comic Center, Lincoln, NE; Adventure III, Phoenix, AZ; Bonney's Books, Norman, OK; Comics and Comix, San Francisco, Berkeley, Palo Alto, Citrus Heights and Sacramento, CA; Best American Comics/Superhero Universe, Cambridge, MA; Supersprize Comic Art Gallery, New York, NY; Comic Carnival and Nostagia Emporium, Indianapolis, IN, Future Dreams, Portland, OR; The Book Nook, Champaign, IL; PennCo Enterprises, Inc., Allentown, PA; The Great Escape, Louisville, KY; Bookie Parlor, Dayton, OH, The Comic Rack, Spokane, WA; Comic Kingdom, Chicago, IL, Bob's Comics, Lawndale, CA;Paperback Junction, Cincinnati, OH, Starship Enterprises, Hollywood, FL, RTC Comics Ltd., Colorado Springs, CO; Eide's Comix, Pittsburgh, PA, T-N-T Comic Shoppe, Akron, OH; Graphic Arts Comic Shop, Charlottesville, VA, King's Komix Kastle, Boise, ID; Spacestation II, San Jose, CA; The Comic Store, Lancaster, PA, Book Swap, Stone College, PA.

FANDOM CONFIDENTIAL

with Jim Engel & Chuck Fiala

this month: WHAT IF CHUCK & JIM HAD BEEN BORN FEMALE?


WELL, UNLIKE SOME OF THE STUFF MARVEL DOES, THIS IS A REAL "WHAT IF" IDEA! BECAUSE AS WE ALL KNOW, NO GIRLS EVEN READ COMIC BOOKS, LET ALONE BECOMING WELL KNOWN AND RESPECTED IN COMIC FANDOM LIKE CHUCK & I HAVE!
AND YOU'RE REAL LUCKY JIM + I ARE HERE AT ALL THIS MONTH! WE'VE BOTH BEEN HAVING SOME VERY BAD CRAMPS! BUT, THE SHOW MUST GO ON, SO HERE'S THE LATEST COMIC-RELATED NEWS!...
OUR TOP STORY THIS MONTH COMES VIA A "LETTER TO THE READERS" BY MARVEL ED-IN-CHIEF JIM SHOOTER WHICH WILL APPEAR IN THE FINAL ISSUES OF MARVEL'S BMW LINE.
FANDOM CONFIDENTIAL HAS SECURED ADVANCE COPIES OF THE LETTER, & WE PRESENT IT HERE IN ITS COMPLETE FORM, AND WE QUOTE:
"OKAY, YOU LITTLE SCUM! THAT'S IT! NO MORE BMW MAGS FOR YOU! WE TRIED TO GIVE YOU SOME CHEAP THRILLS, BUT YOU COULDN'T KEEP YOUR BIG MOUTHS SHUT! WE DISGUISED THE SMUT AS COMIC BOOKS! WE SOLD IT OVER THE COUNTER! WE EVEN RISKED SOME OF OUR MOST VALUABLE LICENSING PROPERTIES! ...
"BUT THAT WASN'T ENOUGH, WAS IT? WE GAVE YOU SUPERMAN WANTS! WE GAVE YOU HUMAN GIRLS SCREWING CARTOON DUCKS! WE GAVE YOU THE HULK WITH A HOT-TO-TROT HOUSEWIFE! BRUCE BANNER MEETS THE VILLAGE PEOPLE! A PHANTOM FOUR PEELED CANTELOUPES AN ISSUE, AND WHAT THANKS DO WE GET?...
"YOU LET GIRLS IN US. SEE 'EM? WE THOUGHT WE COULD TRUST YOU, BUT SOME OF YOU LITTLE PERVS QUEERED IT FOR THE REST! WHEN FRED HEMBECK WAS SICK WITH SCARLET FEVER, YA THINK HE HAD HIS MOM BUY HIM SAVAGE SWORD? HECK NO! HE KNEW BETTER! BUT YOU - YOU LITTLE CREEPS! WHAT'D YOU DO?"
"LET YOUR LITTLE SISTERS READ 'EM? LEAVE YOUR COPY OF HOWARD #1 IN THE JOHN FOR YOUR MOTHER TO FIND? WELL, FINE! YOU'VE MADE YOUR BED. BUT YOU'RE NOT GONNA LIE IN IT WITH OUR MAGS ANYMORE! YOU THINK WE LIKE GETTING HULK HATE-MAIL IN SCENTED ENVELOPES? THINK AGAIN, YOU FAT FRIENDLESS WORMS! "
"YOU WON'T BE SPENDING ANY MORE SATURDAYS IN THE BASEMENT WITH OUR FUNNYBOOKS! YOU'RE GONNA HAVE TO GO OUTSIDE & PLAY WITH OTHER KIDS! YOU'RE GONNA HAVE TO JOIN LITTLE LEAGUE & GO TO BIRTHDAY PARTIES & PLAY WITH YOUR COUSINS! AND WE'RE GONNA HAVE TO SCRAPE 6 MONTHS WORTH OF PAID FOR PRODUCT!
"SO YOU'RE NEVER GONNA SEE BEN MUD-WRESTLE THE KIDNEY LADY! YOU'LL NEVER GET TO SEE HOWARD THE DUCK MOLEST AN EGG! NO PARADOX SWINGING BOTH WAYS! NO HULK IN THE SACK WITH RICK JONES! IN FACT, YOU'RE NEVER, EVER GONNA SEE DR. BANNER CALLED "BRUCE" AGAIN! FROM NOW ON, YOU CAN GO BACK TO SEARCHING OUT..."
"...THE NIPPLE SHOTS IN OUR COLOR BOOKS! AND JUST REMEMBER - IF YOUR PARENTS FIND OUT ABOUT THEM, IT'S GONNA BE A LONG WAIT 'TIL YOU'RE OLD ENOUGH TO BUY "EPIC." & BY THEN YOU'LL PROBABLY BE IN JAIL FOR SEX OFFENSES! LOVE ALWAYS, JIM."
BEFORE WE GO, WE REALLY SHOULD REPORT SOME D.C. NEWS...
...OKAY - THE LIVE-ACTION "ATOM" MOVIE THAT WAS TO HAVE STARRED HERVE VILLECHAIZE HAS BEEN CANCELLED. BYE-BYE! »

PIX BY RUSS VAN DYKE

[Continued from page 22]

many of today's readers), and the new, for which I have less sympathy but with which I must come to terms and compete." And "Sorry if this isn't your idea of a 'Captain Marvel fan,' but I really am. I simply feel that, much as I often dislike the idea, 'that was then, this is now.'"

I have some opinions of my own on all this, but there's not much point in commenting on something which hasn't come to pass yet, except to say that, if Captain Marvel MUST be altered, I'd rather see an entirely new version than an alteration of the old. The one thing, in the opinion of some of us, which should have remained constant, was Captain Marvel's face -- it was always so distinctive, whereas the Newton version is totally unrecognizable (as compared to the Weiss and Buckler approaches, neither one very good but both still a bit more recognizable to traditionalists). Gil Kane? A good possibility there (for quality work, I mean). I've no objections to seeing a new BB who isn't a newscaster -- so long as he isn't turned into a smart-mouthed Rick Jones-type. (Speaking of that, Rich Morrissey reports that, after the death of Mar-Vell, Jim Shooter plans to create yet another "Captain Marvel"! Any news about that on your end?) I definitely would like the idea of a "fast friendship" between Cap and Superman, particularly if it weren't strained by a need to cross universes. As you said, "But who knows..." (Best idea mentioned by Roy: the return of Happy the Marvel Bunny!)

Congrats on your continuing sales to DC. If the quality is up to that of your first sale, you should do well. I really enjoyed seeing, finally, what happened to JT and Madame .44. Keep up the good work.

Your reviews and various comments are appreciated, Mike. We seem to think alike on a number of items. Most recently, I enjoyed your review of Batman. I could never quite figure why I grew tired of Batman about four years ago and gave up regular reading of his adventures. Your review zeroed in on these aspects of the current Batman most distasteful to me. I guess I just don't like psychotic heroes.

P.S. Roy also mentioned that he felt it was a mistake to have revived all the Marvels in "one fell swoop."

[Frankly, a great many of DC's current problems (and Marvel's too for that matter) derived from the scattergun launchings of unthought-out titles for the last twelve years. It's too bad SHOWCASE went, since in those days it took at least six months (three issues) worth of try-outs before any feature got its own book, and by then, in most cases, the losers were discovered beforehand. If DC hadn't been so intent on filling the stands with enough books so that Marvel wouldn't totally blow them away, perhaps the revival of Captain Marvel would have been done more commercially. I always thought it was a great mistake not to have Captain Marvel on Earth-One and in the JLA; even if the characters had been the originals, there could have been an explantion for them and all their foes to appear on the "real" DC world. And retaining their original visages, as much as it may rub traditionalists the wrong way, was probably also a big mistake. Compare late Joe Shuster or Al Plastino drawings of Superman from the late '40s and early '50s to Captain Marvel and you will see the same lack of realistic rendering. As charming as we may have thought he looked, it just won't go today.

So I applaud the notion of an Earth-One Captain Marvel, although I enjoy Nelson's version a lot. It would be very nice to see the character get the kind of acceptability he deserves. I don't care much for Buckler, though, so I'm crossing my fingers that if it happens, it'll be Kane or Newton.

The SUPERMAN! strip is still a part of TCR. The only reason it wasn't in #185 was because I didn't have time to retouch the black areas before deadline (we've retouched every SUPERMAN strip we've printed since 1972). The filling in of solid black areas usually takes three to four hours.

FASTER AND FASTER HE WHIRLS AROUND THE EARTH, FINALLY BREAKING THROUGH THE SPACE-TIME CONTINUUM!... NO...NO... A FEW MORE MOMENTS, AND I'LL BE ARRIVING IN METROPOLIS, READY TO START A FRESH CAREER!
AND SO, PRESENTLY...
METROPOLIS STATION
WELL, HERE I AM! NOT MANY PEOPLE GET A CHANCE TO LIVE THEIR LIVES OVER AGAIN! I'M GOING TO MAKE SURE TO AVOID ALL THE ERRORS I MADE IN THE PAST!
© 1980, DC COMICS INC.

Did you ever wonder where Mario Puzo or whoever got the turn-back-time idea for the movie? Surprisingly, it came from the comic book! "Superman's Other Life" (SUPERMAN #84, Sept.-Oct. 1953) has Superman do the self-same thing to avoid being plagued by the snoopy Lois (he doesn't get hired by the PLANET, but becomes an all-night DJ -- with an assistant -- Kathy Klutch -- even more annoying than Lois, so he turns things back to the way they were). Do the accompanying panels look familiar?

I'm learning, I think, how to do the back-up stories, and I'm partial to my Rex/Detective Chimp revival story myself. (I too have a soft spot for goofy animal characters like Hoppy.)

One thing I don't like, though, is Roy doing 25 pagers for DCCP and not leaving me any opportunity to sell new stories (grrr)... MT]

ALLEN ROSS, 3600 North Hills Dr. #264, Austin, TX 78731: Loved the article on Hanna-Barbera. One comment on the back cover, however: what qualifies Sawtooth and Yankee Doodle Pigeon as "human animal characters" but not Dino, Astro, the Herculoids, or Mighty Mightor's dinosaur (whose name escapes me)?

[Simply, a "human" animal character is one which walks (usually) on his hind legs, speaks to other characters in the cartoon, and whose mannerisms impress you as being human. Dino, Astro, Scooby Doo, Dynamutt, the Herculoids (who aren't funny animals anyway), Precious Pupp and the other Messick-voiced chucklers were omitted because they're pets, do not speak (except under their breath) and walk on all fours (Dynamutt is a borderline case, and I consider him to be grouped with the super-heroes anyhow). From their comic book appearances, Sawtooth and Yankee Doodle Pigeon fit my criteria and spoke. I might've had trouble with this if I'd included Tom and Jerry, I suppose. And then there's Scrappy Doo.

One thing nobody caught me on was on the back cover key. Having seen TOP CAT only once or twice (we had no TV from 1961-1964), I only knew the various cats by their voices. Anyhow, I mixed up Spook (#41) with Choo Choo (#35). (I may also have gotten the Skatebirds mixed up since the only place I ever saw them was in the comic book ad for the show.) MT]

Et Al

Art Spiegleman's RAW No. 2, which should be out soon, will feature -- amidst its visually-oriented experimental contents -- a set of 88 bubblegum cards portraying "Horrors of City Life" plus bubblegum. The trouble is (heh-heh-heh) if you want a complete set, you'll need at least fifteen copies, since there are only six cards in each issue. The price is $4.00.

From Leonard Rifas's Educomics (Box 40246, San Francisco, CA 94140) comes FOOD COMIX/FOOD COMICS a two-in-one issue about the good and bad of the food world, the flip side of the standard underground format being directed towards children. Contributors are Tom Chalkley, Leonard Rifas, Akira Narita, R. Crumb, Tim Boxell, Trina Robbins and Steve Leialoha (a super-hero story starring Vitaman who meets Megavitaman) and Hal Robins. The price is $1.25.

Chicago is beginning a chapter of the Cartoon/Fantasy Organization, a group which is interested in animation, most notably Japanese cartoons. For information on where meetings will be held and how to join, write or call George Breo at "The New Fantasy Shop," 5651 W. Belmont, Chicago, IL (312) 889-6122, or Jim Engel, 522 S. Craig, Lombard, IL 60148 (312) 627-4766. Meetings will comprise four hours of rare Japanese cartoons.

And Jim wants to know if Howard Feldman and Chuck Dixon are out there. If you are, would you please contact Jim? He'd like to know where you are.

New Media Publishing, sister company to NMI Distribution, has purchased ROCKET'S BLAST-COMICOLLECTOR (RBCC), FANTASTIC EXPLOITS and ENTERPRISE INCIDENTS from James Van Hise, and will publish them on a regular basis with Van Hise retaining his creative duties on the magazines. The covers will be color and the magazines will be typeset by NMP; the RBCC will cost $3.50, ENTERPRISE INCIDENTS $3.95. FANTASTIC EXPLOITS hasn't been announced.

A 1932 Walt Disney Productions company Christmas card picturing Mickey Mouse, Minnie Mouse, Pluto, Clarabelle Cow and Horace Horsecollar, sold for $1,100 in an auction conducted by Collector's Showcase in Hollywood. It is thought to be one of only a dozen cards which survive.

The Comics Magazine Association of America held their 26th Annual Meeting December 3rd and elected officers. Sol Harrison of DC remains President, and Stan Lee of Marvel, and Leon Harvey of Harvey were elected vice presidents. John L. Goldwater was re-elected Chairman of the Board of Directors, with board members Harrison, Harvey, James Galton of Marvel, Denise Bové of Curtis Circulation Co. (Marvel's distributor), Daniel Goldstein of Flynt Distributing Co., Robert Nardozzi of Warner Publisher Service (DC's distributor), William Preye of CBS Publications, James Broderick of World Color Press, and Dan Curran of Chemical Color Plate Corp. This would seem to indicate that CBS Publications (Fawcett) plans to continue publishing comics, most likely DENNIS THE MENACE since Marvel's negotiations fell through. And Flynt? Does anyone know what they distribute?

This issue's MEDIA REVIEW is missing because the postal service isn't delivering my VARIETY's on time! A recent issue reviewed SUPERMAN II.

Whitman News

Whoops! I erred last time when I said that BATTLE OF THE PLANETS was cancelled. As you can see from this month's schedule, it's still going strong.

Also, after making note of the fact that the FLASH GORDON movie adaptation issues (#31-33) would be delayed until this month, I still went on to list #31 in the November releases. Sorry. Those three movie issues are by Al Williamson, who adapted the film for three separate formats: a paperback compilation for $1.95, a hardback for $4.95 and the comic itself. This same process will be followed when Disney's FOX AND THE HOUND and another film, CLASH OF THE TITANS, are published later this year. FLASH GORDON is also stated to appear in a pocket book reprinting, not published by Western.

Except for the first SPACE FAMILY ROBINSON issue out in January, all the adventure titles that have been revived (such as DR. SOLAR and TUROK) are new material.

BATTLE OF THE PLANETS No. 11, March. New stories drawn by Winslow Morimer. [1/8]

BUGS BUNNY No. 224, March. New stories. [1/8]

DAFFY DUCK No. 134, March. New stories. [1/8]

Walt Disney DONALD DUCK No. 227, March. Reprints. [1/8]

FLASH GORDON No. 31, March. This issue features the first part of the adaptation of the FLASH GORDON movie. [1/8]

PORKY PIG No. 100, March. New stories. [1/8]

TUROK, SON OF STONE No. 126, March. New stories. [1/8]

Walt Disney DAISY AND DONALD No. 49, March. New stories. [1/15]

KK GIVEAWAYS: MARCH OF COMICS No. 473 - The Pink Panther
MARCH OF COMICS No. 474 - Baby Snoots

POPEYE THE SAILOR No. 162, March. New stories by Bill Pearson and George Wildman. [1/15]

SPACE FAMILY ROBINSON LOST IN SPACE No. 55, March. Reprints. [1/15]

TWEETY AND SYLVESTER No. 109, March. New stories. [1/15]

UNCLE SCROOGE No. 184, March. Reprints. [1/15]

WALT DISNEY'S COMICS AND STORIES No. 486, March. Half new, half reprints. [1/15]

WALTER LANTZ WOODY WOODPECKER No. 193, March. New stories. [1/15]

Kitchen Sink News

THE SPIRIT Magazine No. 26: The Spirit is now bi-monthly, and this one concludes Will Eisner's eight-chapter "Life On Another Planet" epic. Also included are three additional new pages by Eisner: "The Public Interest." Classics reprinted include two stories starring Nylon Rose from 1946; "Umbrella Handles" with The Octopus; and "Monks Mallon," the pre-war installment. Eisner did the cover.

CRYSTAL NIGHT: a science fiction tale from Sharon Rudahl, her first

solo book. A look at the unspeakably decadent future where clones are commonplace and society is divided starkly between the super-rich and the poverty-stricken who must lease their body organs to survive. The heroine, Crystal Night, is named after Germany's infamous Krystallnacht of the 1930s, when the Jewish business districts were smashed by Nazi hoodlums. ($1.25 retail price.)

With #27, THE SPIRIT will be eight pages larger and advertising will be included. (Interested potential advertisers should inquire about a rate card from Denis Kitchen, P.O. Box 7, Princeton, WI 54968.) Tentative plans for an upcoming issue in the near future call for a brand-new SPIRIT story done by a number of artists, each of whom would do one to two pages each. Other than Eisner, this would include: Harvey Kurtzman, Robert Crumb, Michael T. Gilbert, Trina Robbins, Steve Leialoha, Michael Kaluta, Marshall Rogers, Frank Miller, Alex Toth and Art Spiegleman. It's planned for an issue before #31.

Books

By Mark Sabljak

The holiday book rush is over and the rush of new titles is slowing. Spring, the second biggest book selling season, is coming quickly, so much of this column will be devoted to news.

REVIEWS -- The success of SHOGUN on television was bound to spawn a slew of samurai-type books. But Pinnacle's entry is a bit different -- a samurai in the days of the wild west. SIX-GUN SAMURAI is the title and although the title's a bit corny (and the dialogue at times too), altogether the book is not bad. The hero, Tom Fletcher, is the lone survivor of an attack on an American expedition to Japan. He must learn to survive, and does so by befriending a samurai who takes him under his wing. Fletcher, who becomes a samurai himself, must return to the U.S. though to avenge the murder of his family by Yankee marauders during the Civil War. The book -- the first of a planned series -- takes Fletcher's story up to the first encounter with the man responsible for his parents' death.

Science-fiction readers, Samuel Delany once said, have a closer relationship with authors than readers of writers in any other field. They're not afraid to write to praise and criticize. A new book by Berkley, DREAM MAKERS, will put readers even closer. The book is a series of interviews conducted by Charles Platt. Among those included are Asimov, Delany, Ellison, Bradbury, Herbert, Benford, Dick and Wilhem. For a whole $2.75, the book provides a fascinating glimpse at some of the names behind the books.

Kurt Vonnegut Jr., many of whose works would be called science fiction if readers had their way, is also included in the interview book. And speaking of Vonnegut, I finally got around to reading his bestseller, JAILBIRD, the story of one Watergate conspirator. I'm told it's nowhere near the quality of some of Vonnegut's classic stuff (which I haven't read) but there are real nuggets in the book that should appeal to science-fiction readers. Vonnegut continually refers to a fictitious sf writer and mentions the plot of his latest story. There's more imagination even in a few paragraphs than a lot of stuff actually on the market.

RECOMMENDED -- No, I can't read all of it, so I allow a few trusted friends to give me some names to throw out. One is THE HELLSTONE by Stephan Spruil (Playboy, $2.50). Despite a cover which makes it look like just another occult entry, it's actually the "real" story behind the Loch Ness Monster. And it's quite good, my friend says.

THE REST OF THE STORY -- Remember when I said The Executioner series was dead? Well, don't bury him yet. I got the story that author Don Pendleton was leaving the series to do other things from a publicity person at Pinnacle. But an article in a trade magazine says that Pinnacle is suing Harlequin Enterprises, among others, for "enticing" Pendleton's services to the female-oriented publishing house. The article says that Pendleton signed a contract in May with Harlequin, after his old contract with Pinnacle ran out. No word, though, on when new Executioner books can be expected. I'll try to keep on this and I hope that information I provide in the future will be the whole story. (Unfortunately, you have to trust publicity persons to give you the story, and many times they're bound to their job not to give out "negative" information. But I'll calls them as I sees them.)

EXCITEMENT ON THE WAY -- Warner Books took out two pages of advertising in a book magazine to announce the publishing of the book OUTLAND to tie in with a new movie of the same name starring Sean Connery in May. Connery is a U.S. Marshal sent to restore order on Io, innermost moon of Jupiter, on an "outland" of justice because of the mining business that takes place on it. The ad says that the special effects will cost $12 million. The book, due in March, will be written by Alan Dean Foster, who has made a living lately off of tie-in books and was the author of the novelization of ALIEN.

AUTHORS -- JOE HALDEMAN's latest, WORLD, will be published in hard cover by Viking Press in March. It is a tale of the near future where promiscuous sex is obligatory, where cigarette smoking is illegal, where families avoid inheritance taxes by declaring themselves corporations, and where cities like New New York (yup, two "New"s) orbit the earth on asteroids called "worlds" and vie for domination. Five JACK VANCE titles will be published by DAW in January -- THE BOOK OF DREAMS, DUST OF FAR SUNS, and the Alastor Trilogy -- TRULLION: ALASTOR 262, MARUNE: ALASTOR 933, and WYST: ALASTOR 1716. Signet plans a new series by RANDY STRIKER entitled MacMORGAN about a charter fishing-boat captain in South Florida who is involved in a series of adventures. Likened by Signet to their series THE TRAILSMAN, books one and two are due in February. For fantasy fans, PIERS ANTHONY's SPLIT INFINITY is due from Del Rey in January ($2.50) and also from Del Rey, ROBERT L. FORWARD's DRAGON's EGG at $2.25. In Del Rey hardcovers: CLIFFORD D. SIMAK's PROJECT POPE is due in March; FREDERIK POHL's THE COOL WAR in April; and PIERS ANTHONY's BLUE ADEPT in May.

COMICS -- Wild and Woolley Press sends word its RON COBB COLORVISION will be a bit late, out in the early part of 1981. Sounds worth waiting for. Not only will it have sketches and paintings from the movie CONAN, but will also include the same from the movies DARK STAR, STAR WARS and ALIEN. More tales of cats in JACOB, an 80-page paperback selling at $7.95, chronicling the misadventures of a well-fed feline. Delacorte is issuing comic strip abridgements of the Dracula and Frankenstein legends. Illustrated by Joel and Alice Schick, and selling for $4.95, the book got good notices in a book journal.

QUESTIONS -- Got any about your favorite author, title or series? Write me and I'll try to find out what I can: MARK SABLJAK, 3316 S. 85th Street, Milwaukee, WI 53227.

Comic Strip Circus

By Jacob Moraine

Marvel Comics is playing the old comic book game "change artists and dance" with their strips. Now it's THE AMAZING SPIDER-MAN which has a new artist. Larry Lieber has

taken over the pencilling task on Marvel's oldest strip. The inking is by Frank Giacoia, who had been inking Lieber's pencils on THE INCREDIBLE HULK. Stan Lee continues to write SPIDER-MAN as much as he ever did, which probably means plotting and dialoguing the strip, but Lieber (Stan's brother) has been doing script breakdowns on the strip for some time now, so, in essence, the strip is now being done "Marvel style" with the artist an uncredited co-writer. His first art job on the strip appeared November 10th, and the example on this page is the December 10, 1080 strip. Peter Parker, having decided to forget the lesson of his first adventure when his selfishness contributed to his uncle's death, has decided to use his powers for his own gain. After an unsuccessful attempt at attaining stardom on the THAT'S IM-

THE AMAZING SPIDER-MAN
HEY, PETE, DROP EVERYTHING AND COME OVER TO MY SHACK AT ONCE!!
I JUST HEY TWO DOWNDRAFTS FOR 3!
SORRY, HARRY! NOT TONIGHT!
YOU'VE ANOTHER? WHAT CAN BEAT A REAL LIVE MANGE?
I THOUGHT HARRY OSBORN WAS THE ONLY FRIEND I HAD!
THE LARGEST SELLING COMIC MAGAZINE

his first strip appearing November 3, 1980. Because the Sundays are drawn weeks in advance of the dailies, Nebres' Sunday CONAN continued to appear several weeks after he was replaced on the dailies. In the November 13th daily on this page, we see that Marcos's version of the mighty-thewed barbarian is easily recognizable and just as quick with a sharp answer.

THE INCREDIBLE HULK
GREG WHITFIELD SETS THE WHEELS OF HIS MONSTER SCHEME IN MOTION!
SIS, WHY DON'T YOU TAKE JOHN OUT ON THE BOAT?
GOOD IDEA!
ISN'T IT LATE IN THE YEAR FOR SAILING?
I PREFER IT WHEN THE AIR'S DRY AND THE CURRENTS ARE STRONG!
WE'LL SAIL IN THE MORNING!
BUT LATER THAT NIGHT...
I'VE FOULED UP THE GAS LINE!
NOW, I'LL JUST ATTACH SOME BALLOONS WHERE IT CAN'T BE SPOTTED!

POSSIBLE show, he decides to sink to the level of TCR columnists.

How does Larry Lieber find the time to draw SPIDER-MAN and draw and write the HULK? Simple. He has turned over the pencilling chores on THE HULK to Charlton Comics veteran Charles Nicholas, who's been working for DC lately doing ROBIN and horror stories. Nicholas took over pencilling of your friendly neighborhood Hulk in October. An interesting aspect of this change is the signature box. On the daily, the strip is signed "Lieber and Nicholas," with no mention of the inker, who appears to be Mike Esposito. The Sunday is signed "Lieber and Frank Giacoia" -- giving the inker credit but giving no credit to Nicholas, who does pencil the Sunday. And, for the first time, Stan Lee gets no credit on the HULK strip. A most curious situation. Continuing my "no super-heroes" policy in my column this month, the November 26, 1980 strip on this page shows the Hulk in his other identity of John... er, Robert... uh, David... um... Bruce -- oh, the hell with it! -- DR. Banner, who has amnesia and can't remember who he really is. He's not alone.

And, is CONAN, which just got a new artist, immune from this epidemic of galloping artists? Of course not. After a long sojourn in the artist's spot on the CONAN strip, Rudy Nebres figured two weeks was enough and Pablo Marcos took over the drawing,

The rumor circulating which seemed to explain the change of artists on Marvel's two super-hero strips was that it resulted from the need to replace John Romita, who was supposed to be the artist on the DALLAS strip for the L.A. Times Syndicate, slated to begin in February. However, since it's been announced that Jim Lawrence (of at

CONAN THE BARBARIAN
WHAT ARE YOU WAITING FOR, TAURUS? MY SWORD WILL!
HUH!.. LAP-AND GRAB!
ZOT! THOMAS PABLO MARCOS
GRRR! WAIT-!
THEY'RE KEEP SWINGIN' THE TOWER, BY GOD-AND LEFT TO ROAM THE GROUND BY NIGHT!
THAT IS WHY THERE ARE NO HUMAN BEINGS IN THE GARDEN OF WOEN TODAY PRESENT!

least three other current strips including BUCK ROGERS) will write and former Hanna-Barbera artist Ron Harris will draw the DALLAS strip, exactly why Romita left and where he'll turn up next have yet to be answered.

Time for some editorial cartooning awards. The 48th Annual Sigma Delta Chi Award for Distinguished Service in Journalism, presented by the fraternity for journalism students, recognized John P. Trever of the Albuquerque JOURNAL for excellence in editorial cartooning.

Edd Uluschak of the Edmonton JOURNAL won the 1979 National Newspaper Award of Canada for his editorial cartooning, presented early 1980.

Mike Peters of the Dayton DAILY NEWS, whose cartoons are syndicated by United Features, won the 1980 Civil Liberties Award.

The Scripps-Howard Foundation, set up by the newspaper chain that owns United Feature Syndicate (which syndicated PEANUTS) has announced the first annual Charles M. Schulz Award. To quote their announcement, it was "Created to help further the careers of promising cartoonists and to honor Charles M. Schulz on the 30th anniversary of PEANUTS." The award consists of an annual cash prize of $2,000 and a plaque, and the eligibility rules are worded, "To be eligible for the award, a cartoonist may have had his or her work published in magazines, newspapers or other print media, but cartoonists who are syndicated or draw a panel or strip regularly for a magazine or newspaper (except for school or college publications) are not eligible. Editorial cartoonists whose work is not syndicated regularly are eligible." We assume that this means regularly published in magazines which PAY the contributor (which most fanzines do not), so that fan artists are probably eligible even if they have regular strips in fanzines. "All entrants must submit five representative samples along with a written statement of not more than 250 words outlining their goals in cartooning. Tearsheets or clean copies may be submitted. Do not submit original art. Samples should not exceed 10" x 14". Deadline for the 1981 award is February 15, 1981. Send entries to SCHULZ AWARD, The Scripps-Howard Founda-

BARBARA CARTLAND'S ROMANCES

I COULD WISH LORD ROWLOCK WERE NOT AMONG THEM!
YOU SEE HOW YOUR HAND ATTRACTS BRUTE, DURWIN?
I WAS PROUD OF YOU TONIGHT, MY DEAR!
IT WAS ALL DUE TO YOU!
REMEMBER! YOU ARE BOUND ON YOUR OWN HONEY—AND YOU HAVE THE WIT TO SPEAK FOR YOURSELF, RATHER THAN GASP!

tion, 1100 Central Trust Tower, Cincinnati, OH 45202." Two of the three judges will be Schulz himself and the President of the Newspaper Comics Council, Michael Argirion. The third has yet to be announced.

Paul Kupperberg's final WORLD'S GREATEST SUPERHEROES PRESENT SUPERMAN strip will appear on April 1st, 1981. No, this is not an early April Fool's Day gag.

A new story strip has appeared, done by a team that has already had some success on another old story strip. BARBARA CARTLAND'S ROMANCES began November 23, 1980, scripted by James Lawrence and illustrated by Gray Morrow, the duo that does BUCK ROGERS. The strip is based on the very successful historical romances of the Englishwoman that appear internationally. Lawrence is responsible for the strip's existence. Seeing the success of the novels, then reading some and discovering that the stories are fast-moving and visual, he contacted Cartland about adapting her books into a strip. Since Cartland has a good opinion of the value of her writing as entertainment and has branched out into a monthly magazine and television, she was quite willing to see such a strip. Lawrence wrote up a script and had three artists draw samples of it. That Cartland picked Morrow to draw the strip is rather surprising, since he'd been typed as a science fiction and adventure artist. But Cartland saw the same quality in his work as she had seen in her personally-picked cover artist of her books and magazine, Francis Marshall -- the ability to draw gentlemen and ladies so they look like gentlemen and ladies. Going further, she picked Morrow to draw the interior illustrations to BARBARA CARTLAND'S WORLD OF ROMANCE MAGAZINE. Interestingly, the strip is not syndicated by N.Y. Times Special Features, which distributes BUCK ROGERS, but by the United Feature Syndicate. Of course United is a division of United Media Enterprises, another division of which is Newspaper Enterprises Associates, which distributes CAPTAIN EASY, drawn by Bill Crooks and written by Jim Lawrence. Somewhere on this page is the December 10, 1980 BARBARA CARTLAND'S ROMANCES.

MODESTY BLAISE has yet another new artist, Neville Colvin. Colvin had earlier drawn a fact strip in Britain. Of course, Peter O'Donnell continues to script.

Another continuity feature appeared in 1980 which I have been late in presenting. RAFFERTY is a different feature, a continued story panel told in prose. The panel is based on the internationally successful children's book RABBITS RAFFERTY by Gerald Dumas. Yes, this is the same Jerry Dumas who is Mort Walker's assistant and artist of

Rafferty

By Gerald Dumas Drawing by Mel Crawford

Rabbits Rafferty left the doctor's office. He walked across the town square. He entered the bank.

Stork Snyder, one of the town policemen, looked at him. "What do you want, Rafferty?" he said.

"I'd like to see Beaver Bigelow."

"Mr. Bigelow to you," said Stork.

"He calls me Rafferty," said Rabbits. "Why should I call him Mr.?"

"Because," replied Stork. "he's president of the bank, while you are just Rafferty."

"Oh," said Rabbits. "I keep forgetting."

Beaver Bigelow walked by. "Greetings, Rafferty," he said. Beaver was well dressed. He had papers in one paw and money in the other.

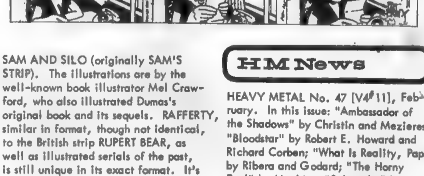
They went into Beaver's office. Stork Snyder stood in the doorway. Stork always liked to know what was happening.

Beaver lifted his eyebrows to show he was ready to listen.

"I want to borrow a thousand dollars," said Rabbits. "Please say no."

the company that is the strip's title. Brady draws in an unusual cartooning style, as can be seen in the October 14th strip located below.

Did you know that Frank Giacoia drew a SHERLOCK HOLMES syndicated strip in the mid-1950s?



SAM AND SILO (originally SAM'S STRIP). The illustrations are by the well-known book illustrator Mel Crawford, who also illustrated Dumas's original book and its sequels. RAFFERTY, similar in format, though not identical, to the British strip RUPERT BEAR, as well as illustrated serials of the past, is still unique in its exact format. It's an attempt at innovation by King Features, and another attempt to create a feature aimed at kids -- something unusual in the newspaper cartoon business which usually attempts to primarily hit adults, with older children the secondary target. RAFFERTY began May 19, 1980. This sample is from December 1, 1980.

A new strip aimed at adults appeared on October 13, 1980. GRAVES, INC. was created by 33-year-old Chicago Montgomery Ward's catalogue artist Pat Brady. It tells of the stupidity, selfishness, greed, cruelty, chicanery and other endearing qualities of the people working in

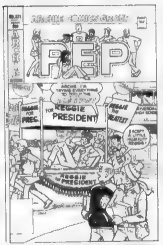
HM News

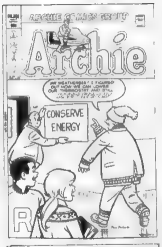
HEAVY METAL No. 47 [V4#11], February. In this issue: "Ambassador of the Shadows" by Christin and Mezieres; "Bloodstar" by Robert E. Howard and Richard Corben; "What Is Reality, Papa?" by Ribera and Godard; "The Horny Fool" by Moebius; "Salammbo" by Phillipe Druillet; "Ko" by Voss; "Edward's In Love" by HE; and "Rock Opera" by Kirkegaard. Also included is an excerpt from an upcoming book by Jeff Jones, "Yesterday's Lily." The cover is a wraparound by Jim Burns. [January]

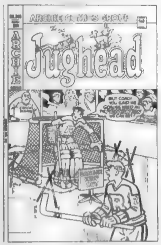
Archie Coming

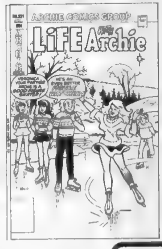
ARCHIE'S GIRLS, BETTY AND VERONICA No. 303, March. Dan DeCarlo did the cover. [12/23]

ARCHIE'S JOKE BOOK No. 275, March. Stan Goldberg did the cover. [12/23]









© 1980 ARCHIE COMICS PUBLICATIONS

PEP No. 371, March. Stan Goldberg did the cover. [12/23]

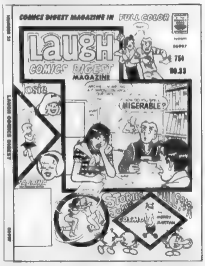
ARCHIE No. 302, March. Dan DeCarlo did the cover. [12/30]

ARCHIE'S PALS 'N' GALS No. 148, March. Stan Goldberg did the cover. [12/30]

JUGHEAD No. 310, March. Stan Goldberg did the cover. [12/30]

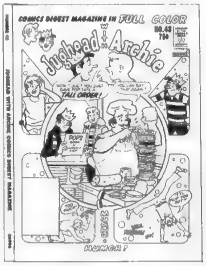
LAUGH No. 360, March. Stan Goldberg did the cover. [12/30]

LAUGH COMICS DIGEST No. 33, March. [1/6]



LIFE WITH ARCHIE No. 221, March. Stan Goldberg did the cover. [1/6]

LITTLE ARCHIE No. 164, March. Dexter Taylor did the cover. [1/6]



© 1980, ARCHIE COMIC PUBLICATIONS

BETTY AND ME No. 118, March. Stan Goldberg did the cover. [1/13]

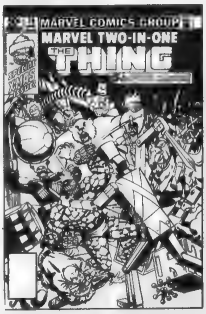
THE JUGHEAD JONES COMICS DIGEST MAGAZINE No. 16, March. Dan DeCarlo did the cover. [1/13]

JUGHEAD WITH ARCHIE COMICS DIGEST MAGAZINE No. 43, March. Dan DeCarlo did the cover. [1/13]

Marvel Coming Attractions

DAZZLER No. 2, April. "Where Demons Fear To Dwell" is by Tom DeFalco, John Romita Jr. and Alfredo Alcala. The Dazzler battles The Enchantress, with a multitude of Marvel super-heroes as guest-stars. Romita Jr. and Al Milgrom did the cover. [12/30]

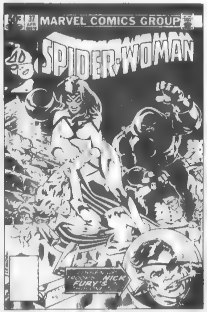
KA-ZAR No. 1, April. "A New Dawn, A New World" is by Bruce Jones, Brent Anderson and Carlos Garzon.



© 1980, MARVEL COMICS GROUP, A Division of Cadence Industries Corp. All Rights Reserved.

Back again (for his third first issue in eleven years!), Ka-Zar finds a new land and a new love to begin a new series. Anderson did the cover. [12/30]

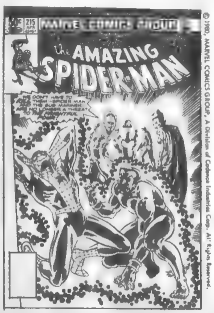
MARVEL SUPER-HEROES No. 96, April. From INCREDIBLE HULK #146 comes "And The Measure of a Man Is... Death" by Gerry Conway, Herb Trimpe and John Severin. Trimpe and Severin did the cover. [12/30]



MARVEL TWO-IN-ONE No. 74, April. "A Christmas Peril" is by Mark Gruenwald, Frank Springer and Chic Stone. The Thing takes the Puppet Master on a sentimental journey to his homeland. Springer did the cover. [12/30]

SPIDER-WOMAN No. 37, April. "Who Am I?" is by Chris Claremont, Steve Leialoha and Bob Wiacek. A new Banshee and The Juggernaut plus Nick Fury combine to make things complicated for Spider-Woman. Leialoha did the cover. [12/30]

STAR TREK No. 13, April. "All The Infinite Ways" is by Marty Pasko, John Buscema and Tom Palmer. The Enterprise comes to the rescue of a sister ship, and McCoy discovers his daughter is in danger. Jim Sherman and Larry Hama did the cover. [12/30]



© 1980 MARVEL COMICS GROUP, A Division Of Cadence Industries Corp. All Rights Reserved.

THE AMAZING SPIDER-MAN No. 215, April. "By My Powers Betrayed" is by Denny O'Neil, John Romita Jr. and Jim Mooney. On top of a foe he doesn't know, Spidey must contend with winter. Romita Jr. and Al Milgrom did the cover. [1/6]

CAPTAIN AMERICA No. 256, April. "Return To Graymore Castle" is by Bill Mantlo, Gene Colan and Joe Rubinstein. Cap finds himself trying to solve murders on board a dirigible. Marie Severin did the cover. [1/6]

CRAZY No. 72, March. The movie parody is "Smokey and the Bandit II" and the TV parody is "Shogun." "Alphabestiary" is by Larry Hama and Ralph Reese; "Customized Toasters" is by Mike Pellowski and Frank Springer; "Obnoxio's Fun Page" is by Virgil Diamond and Alan Kupperberg; Howard the Duck by Steve Skeates, Pat Broderick and Armando Gil; Teen Hulk by Marie Severin; and work by Arnoldo Franchioni, Steve Mellor and Jim Owsley. Jim Sherman did the cover. [1/6]

DOCTOR STRANGE No. 46, April. "The Reality War" is by David Michelinie, Kerry Gammill and Al Milgrom. Plus, a second story: "A Moment's Peace" by Roger Stern, Mike Golden and Craig Russell. Gene Colan and Tom Palmer did the cover. [1/6]

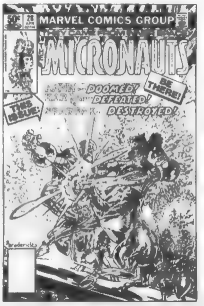
GHOST RIDER No. 55, April. This issue is by Michael Fleisher and Don Perlin. GR takes on the Totterdemalion and Werewolf By Night guests. Bob Budiansky and Joe Rubinstein did the cover. [1/6]

HOWARD THE DUCK No. 9, March. "Do Do That Voodoo" is by Bill Mantlo, Gene Colan and Dave Simons. Howard goes to New Orleans and gets involved with the Gris-Gris. Plus: "Interlude" by Mantlo, Colan and Simons (in which Howard and Bev break up), and "The Linoleum Lizard" by Steve Skeates, Colan and Ricardo Villamonte. John Pound did the cover. [1/6]

© 1980 MARVEL COMICS GROUP, A Division of Cadence Industries Corp. All Rights Reserved.

THE MICRONAUTS No. 28, April. "Last Stand In Fantasyland" is by Bill Mantlo, Pat Broderick and Danny Bulanadi. In a brouhaha of great proportion (even for this book) all the various factions of the Microverse civil war come through the space wall to Earth to bring the SHIELD/Hydra/Baron Karza plot to a conclusion. Broderick did the cover. [1/6]

MOON KNIGHT No 6, April.



© 1980 MARVEL COMICS GROUP.

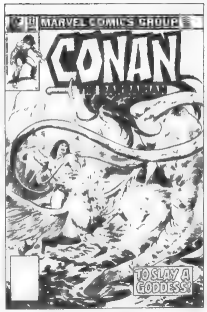
"White Angels" is by Doug Moench, Bill Sienkiewicz and Klaus Janson. MK and the gang go to a Carribean Isle to fight a voodoo cult. Earl Norem did the painted cover. [1/6]

THE SAVAGE SHE-HULK No. 15, April. "Delusions" is by David Kraft, Mike Vosburg and Frank Springer. Jennifer's in court defending Zapper's dad, while She-Hulk must contend with a ear-shattering wailer. Vosburg and Al Milgrom did the cover. [1/6]

THE SAVAGE SWORD OF CONAN No. 62, March. "Temple of the Tiger" is by Michael Fleisher, John Buscema and Ernie Chan. Conan may have met his match in a whole bunch of savage Amazons. David Mattingly did the cover. [1/6]

THOR No. 306, April. "The Torch Is Passed" is by Mark Gruenwald, Ralph Macchio, Keith Pollard and Chic Stone. Firelord returns to avenge the death of the Air-Walker. Plus: the conclusion of the Balder-Karnilla

© 1986, MARVEL COMICS GROUP, A Division of Cadence Industries Corp. All Rights Reserved.



trilogy. Pollard did the cover. [1/6]

THE AVENGERS No. 206, April. "Fire In The Streets" is by Bill Mantlo, Gene Colan and Dan Green. The Human Torch aids the Avengers in their battle against Pyron, The Thermal Man. Colan did the cover. [1/13]

CONAN THE BARBARIAN No. 121, April. "City of Dreams" is by J. Marc DeMatteis, John Buscema and Ernie Chan. Conan comes upon a civilization which seems like Shangri-La -- and learns its fatal flaw. Buscema did the cover. [1/13]

THE INCREDIBLE HULK No. 258, April. "Hulk Vs. The Super-Soldiers" is by Bill Mantlo and Sal Buscema. Darkstar, Vanguard, Crimson Dynamo and Major Ursus spell trouble for the Hulk (if he can read Russian). John Romita Jr. and Al Milgrom did the cover. [1/13]

MARVEL PREVIEW No. 25, March.

LETHAL LADIES is the theme of the issue, and they are: "Black Widow" by Ralph Macchio and Paul Gulacy; "Lady Daemon" by Mike Golden; and "Daughters of the Dragon" (with Colleen Wing and Misty Knight) by Chris Claremont and Marshall Rogers. Gulacy did the cover. [1/13]

© 1986, MARVEL COMICS GROUP, A Division of Cadence Industries Corp. All Rights Reserved.

MARVEL TALES No. 126, April. "Even If I Live -- I Die" is by Gerry Conway, Ross Andru and Mike Esposito and is reprinted from AMAZING SPIDER-MAN #149. Gil Kane and John Romita did the cover. [1/13]

POWER MAN AND IRON FIST No. 68, April. "Where Enemies Gather" is by Mary Jo Duffy, Kerry Gammill and Ricardo Villamonte. Luke finds things rough when he loses his power, but he and Iron Fist still must face Arthur Nagan, the human gorilla. Frank Miller and Frank Springer did the cover. [1/13]

ROM No. 17, April. "Hybrid" is by Bill Mantlo and Sal Buscema. Rom

© 1986, MARVEL COMICS & PARKER BROTHERS

faces a half-wraith/half-human creature -- and the X-Men guest-star. Frank Miller and Al Milgrom did the cover. [1/13]

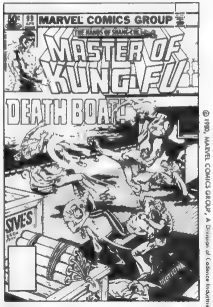
X-MEN No. 144, April. "Not Even Death" is by Chris Claremont, Brent Anderson and Joe Rubinstein. Cyclops solos and the Man-Thing guest-stars. Anderson and Rubinstein did the cover. [1/13]

© 1986, MARVEL COMICS GROUP, A Division of Cadence Industries Corp. All Rights Reserved.

THE DEFENDERS No. 94, April. "Beware The Six-Finger Hand" is by J. Marc DeMatteis, Don Perlin and Joe Sinnott. The Defenders face an ancient evil in a small Virginia town. Mike Golden did the cover. [1/20]

FANTASTIC FOUR No. 229, April. "The Thing From The Black Hole" is by Doug Moench, Bill Sienkiewicz and Joe Sinnott. The adversary is The Ebon Seeker, a living black hole -- and a new character called Firefrost is introduced. Sienkiewicz and Sinnott did the cover. [1/20]

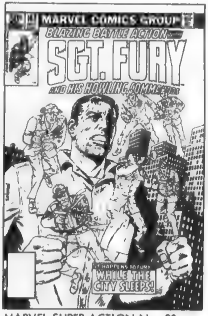
© 1986, MARVEL COMICS GROUP, A Division of Cadence Industries Corp. All Rights Reserved.



© 1986, MARVEL COMICS GROUP, A Division of Cadence Industries Corp. All Rights Reserved.

IRON MAN No. 145, April. "Raiders' Rampage" is by David Michelinie, John Romita Jr. and Bob Layton. Iron Man must contend with a new trio of high-power baddies called The Raiders (no, one of them is not Mark Lindsay!). Layton did the cover. [1/20]

MARVEL PREMIERE No. 59, April. "City of the Damned" is by Pat Mills, John Wagner and Dave Gibbons. From Marvel U.K. comes another two-part DOCTOR WHO story. Gene Day did the cover. [1/20]


MARVEL COMICS GROUP
BLAZING BATTLE ACTION
SGT. FURY
AND HIS HOWLING COMMANDOS
FEATURING AN ACTION PACKED NEW GIANT SIZED TALE!

MARVEL SUPER ACTION No. 30, April. From AVENGERS #69 comes "Let The Game Begin" by Roy Thomas, Sal Buscema and Sam Grainger. The back-up story is another British Hulk story by Steve Parkhouse, Paul Neary and John A. Richardson. Buscema and Grainger did the cover. [1/20]

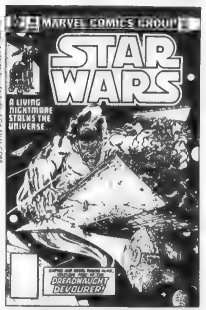
MARVEL TEAM-UP No. 104, April. This issue is by Roger McKenzie, Jerry Bingham and Mike Esposito. The Hulk returns and teams up with Ka-Zar to battle Modak. [1/20]

MASTER OF KUNG FU No. 99, April. "Bitter Harvest" is by Doug Moench, Mike Zeck and Gene Day. Rufus "Super Midnight" Carter returns to aid the Martial Arts camp and Leiko trails a modern-day Jack The Ripper. Zeck and Day did the cover. [1/20]

SGT. FURY No. 163, April. From #69 comes "Holocaust In Hell's Kitchen" by Gary Friedrich, Dick Ayers and John Severin. Severin did the cover. [1/20]

THE SPECTACULAR SPIDER-MAN No. 53, April. "Toys of the Terrible Toymaster" is by Bill Mantlo, Jim Mooney and Frank Springer. The Tinkerer toys with Spidey. John Romita Jr. and Al Milgrom did the cover. [1/20]

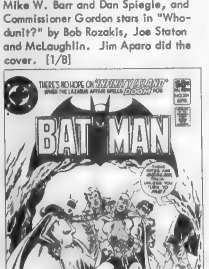
STAR WARS No. 46, April. "The Dreams of Cody Sunn-Childe" is by J. Marc DeMatteis, Carmine Infantino and Tom Palmer. Lando Calrissian



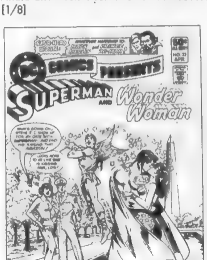
and Chewbacca search for Han and pass through a dimensional rift where they discover a paradise and former rebel hero Cody Sunn-Childe. Ed Hannigan and Tom Palmer did the cover. [1/20]

DC Coming Co[illegible]s

BATMAN No. 334, April. "Infinity Island" is by Marv Wolfman, Irv Novick and Frank McLaughlin. This is part three of the Lazarus Affair, guest-starring Catwoman. Also: Jason Bard appears in a Tale of Gotham City called "From The Ashes" by Mike W. Barr and Dan Spiegle, and Commissioner Gordon stars in "Who-dunit?" by Bob Rozakis, Joe Staton and McLaughlin. Jim Aparo did the cover. [1/8]



THE BEST OF DC No. 11, April. This issue is a 128 pager featuring the YEAR'S BEST IN COMIC STORIES and features these stories from 1980: Superman in "The Miraculous Return of Jonathan Kent" by Cary Bates, Curt Swan and Frank Chiaramonte; "Tales of Gotham City" by Jack C. Harris and Dan Spiegle; Batman in "Happy Birthday, Dear Joker" by Len Wein, Walt Simonson and Dick Giordano; a TIME WARP tale, "Brief Encounter" by David Vern and Trevor Von Eeden and Carl Potts; Superman and Deadman in "The Man Who Was The World" by Wein and Jose Garcia Lopez; Sgt. Rock in "A Bridge Called Charlie" by Robert Kanigher and Frank Redondo; the Legion of Super-Heroes in "Star Light, Star Bright" by Paul Levitz, Garcia Lopez and Dick Giordano; Jonah Hex in "Vow of a Samurai" by Michael Fleisher and Tony DeZuniga; a UNEXPECTED story, "Bruce The Barbarian" by J. Marc DeMatteis and Vic Catan; and the last half of the Superman story, "The Secret World of Jonathan Kent" by Bates, Swan and Chiaramonte. Ross Andru and Dick Giordano did the cover. [1/8]

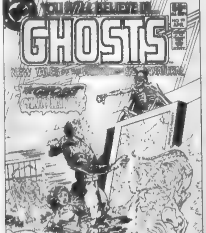


DC COMICS PRESENTS No. 32, April. "The Super-Prisoner of Love" is by Gerry Conway, Kurt Schaffenberger and Vince Colletta. Superman and Wonder Woman become a hot item courtesy of Eros, as Lois and Steve look on in dismay. Then, we discover "Whatever Happened To Mark Merlin and Prince Ra-Man" in a story by Mike Tiefenbacher, Alex Saviuk and Vince Colletta. (I already know.) Ross Andru and Dick Giordano did the cover. [1/8]

DC SPECIAL BLUE-RIBBON DIGEST No. 8, April. The Legion of Super-Heroes is spotlighted in this collection which includes: "Escape of the Fatal Five" by Jim Shooter, Curt Swan and George Klein (from ADVENTURE #365); "Fight For The Championship of the Universe" by Shooter, Swan and Klein (ADVENTURE #366); "No Escape From The Circle of Death" by Shooter, Swan and Klein (ADVENTURE #367); "Lost: A Million Miles From Home" by Cary Bates, Dave Cockrum and Mike Grell (SUPERBOY

#202) and "The Fatal Five Who Twisted Time" by Bates and Grell (SUPERBOY #198). Also featured is a Neal Adams cover gallery. Dick Giordano did the cover. [1/8]

THE FLASH No. 296, April. "The Man Who was Cursed To The Bone" is by Cary Bates, Carmine Infantino and Bob Smith. Returning after long absences from this title are The Elongated Man (in a guest-starring role) and Infantino, the book's original artist. Also, Firestorm stars in "Rain, Rain, Go Away, Come To Kill Us Another Day" by Gerry Conway, Jim Starlin and Bob Wiacek. Infantino and Dick Giordano did the cover. [1/8]



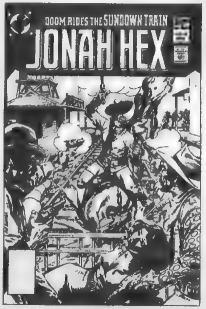
GHOSTS No. 99, April. Stories in this issue are: "Till Dawn Do Us Join" by Howard Post and Alden McWilliams; "The Ghost Gladiator" by George Kashdan and Fred Carrillo; and Dr. Thirteen and The Spectre in "Death and The Spectre" by Paul Kupperberg, Mike Adams and Tony DeZuniga. Rich Buckler and Dick Giordano did the cover. [1/8]

G.I. COMBAT No. 228, April. The Haunted Tank stories this month are "Blood and Honor" and "The Tankman Who Saw Tomorrow," both by Robert Kanigher, Sam Glanzman and Dick Ayers. The O.S.S. is featured in "The 21st Hostage" by Kanigher and E.R. Cruz; other stories include "Jump To Glory" by Kanigher and Tenny Henson and "Many Happy Returns of the War" by Arnold Drake and Matucenio. Joe Kubert did the cover. [1/8]

© 1986 DC COMICS INC.

JONAH HEX No. 47, April. "Doom Rides The Sunshine Train" is by Michael Fleisher, Dick Ayers and Tony DeZuniga. Jonah must rescue Mei Ling from a train. Also, Scalphunter appears in "The Long Run" by Gerry Conway, Ayers and Ricardo Villamonte. DeZuniga did the cover. [1/8]

JUSTICE LEAGUE OF AMERICA No. 189, April. "Return of the Starfish Conqueror" is by Gerry Conway, Rich Buckler and Frank McLaughlin. The very first foe of the JLA, Starro The Conqueror from THE BRAVE AND THE



© 1986 DC COMICS INC.

© 1986 DC COMICS INC.

BOLD #28, returns to wreak havoc on Earth. The story was inspired by Brian Bolland's cover. [1/8]

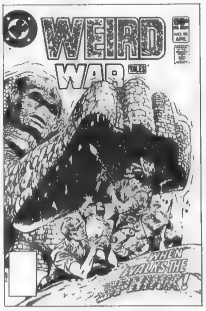
THE NEW TEEN TITANS No. 6, April. The story in this issue is by Marv Wolfman, George Perez and Romeo Tanghal. The Titans have their showdown with Trigon. Perez did the cover. [1/8]

© 1986 DC COMICS INC.

SECRETS OF HAUNTED HOUSE No. 35, April. Stories in this issue include: Deathwing, Lord of Darkness" by Bob Haney and Fred Carrillo; "Queen of the Dead World" by Arnold Drake and Al McWilliams; and Mister E in "The Lair of Lady Frankenstein" by Bob Rozakis and Dan Spiegle. Rich Buckler and Steve Mitchell did the cover. [1/8]

SUPERMAN No. 358, April. "Father Nature's Folly" is by Cary Bates, Curt Swan and Frank Chiaramonte. Mother Nature's wayward husband shows up to cause a few natural disasters. Also: "A Day in The Life of Bruce (Superman) Wayne" by Bob Rozakis, Denys Cowan and Vince Colletta. Ross Andru and Dick Giordano did the cover. [1/8]

WEIRD WAR TALES No. 98, April. This issue contains "The Sphinx Wars" by Paul Kupperberg and Rudy Zamora; "Dictators Die Twice" by Robert Kanigher, Düursema and Larry Mahlstedt; and "Heal The Hopeless" by George Kashdan, Romeo Tanghal and Vince Colletta. Ross Andru and Tanghal did the cover. [1/8]



© 1986 DC COMICS INC.

WONDER WOMAN No. 278, April. "The Serpent and the Amazon" is by Gerry Conway and Jose Delbo. WW and Kobra bring their battle to a conclusion. Also, The Huntress battles Lionmane in "The Lion Roars At Midnight" by Paul Levitz, Joe Staton and Steve Mitchell. Ross Andru and Dick Giordano did the cover. [1/8]

WORLD'S FINEST COMICS No. 268, April-May. Superman and Batman battle the Zodiac in "Twelve Coins of Power" by Cary Burkett, Rich Buckler and Steve Mitchell; Green Arrow stars in "The Blade of Death" by Bud Simons, Trevor Von Eeden and Brett Breeding; Red Tornado appears in "Whose Body Is It Anyway?" by Gerry Conway, Jose Delbo and Joe Giella; Hawkman is featured in "Your City or Your Life" by Bob Rozakis, Alex Saviuk and Rodin Rodriguez; and Captain Marvel Jr.'s origin is retold in "The Sleep and The Deep" by E. Nelson Bridwell, Don Newton and Steve Mitchell. Buckler and Dick Giordano did the cover. [1/8]

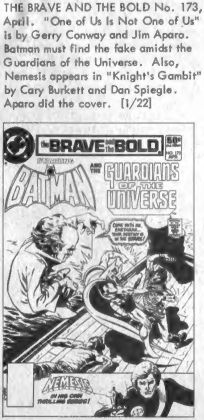
ACTION COMICS No. 518, April. "Treasure Hunt On a Small Planet" is

by Gerry Conway, Curt Swan and Frank Chiaramonte. Superman does some interplanetary spelunking. Also, Aquaman enters the world of Irwin Allen in "Beyond The Poseidon Adventure" by J. Marc DeMatteis and Don Heck. Ross Andru and Dick Giordano did the cover. [1/22]

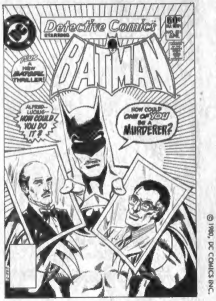
© 1980, DC COMICS INC.

ADVENTURE COMICS PRESENTS DIAL 'H' FOR HERO No. 480, April. Vicki and Chris dial up new identities in "The Riddle of the Sphinx" by Marv Wolfman, Carmine Infantino and Dennis Jensen; "Thunder Over Fairfax" by Wolfman, Infantino and Larry Mahlstedt; and "The Circus Psycho" by Wolfman, Infantino and Jensen. Infantino and Dick Giordano did the cover. [1/22]

THE BRAVE AND THE BOLD No. 173, April. "One of Us Is Not One of Us" is by Gerry Conway and Jim Aparo. Batman must find the fake amidst the Guardians of the Universe. Also, Nemesis appears in "Knight's Gambit" by Cary Burkett and Dan Spiegle. Aparo did the cover. [1/22]

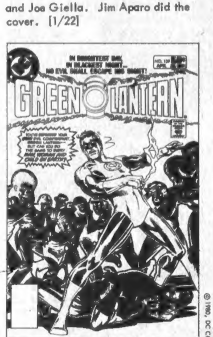


© 1980, DC COMICS INC.



© 1980, DC COMICS INC.

DETECTIVE COMICS No. 501, April. "The Man Who Killed Mlle. Marie" is by Gerry Conway, Don Newton and Dan Adkins. Batman and Alfred try to solve a murder that occured in World War II. Then Batgirl stars in "The Five-Fold Revenge of Dr. Voodoo" by Cary Burkett, Jose Delbo and Joe Giella. Jim Aparo did the cover. [1/22]



© 1980, DC COMICS INC.

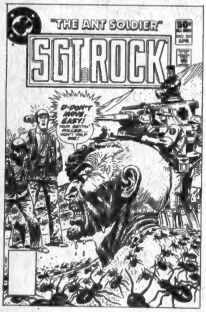
GREEN LANTERN No. 139, April. "Slay On, Silvery Moon" is by Marv Wolfman, Roy Thomas and Joe Staton. Roy Thomas makes his DC writing debut with the script to the third part of the GL-Eclipso confrontation. Also, Adam Strange gets wet in "The Mer-Queen of Rann" by Laurie Sutton, Rodin Rodriguez and Dennis Jensen. Brian Bolland did the cover. [1/22]

HOUSE OF MYSTERY No. 291, April. I, Vampire appears again with "Night of the Living Undead" by J. Marc DeMatteis and Tom Sutton. Other stories are: "A Cardboard Hero" by Joe Gill and Rudy Zamora; "Cain in the House of Mystery" by Mike W. Barr, Romeo Tanghal and Kim DeMulder; and "The Seas Run Red" by J. Marc DeMatteis, Dick Ayers and John Celardo. Joe Kubert did the cover. [1/22]

THE LEGION OF SUPER-HEROES No. 274, April. "The Exaggerated Death of Ultra Boy" is by Gerry Conway, Steve Ditko and Frank Chiaramonte. For some reason, everybody thinks Ultra Boy is dead. He isn't. Rich Buckler and Dick Giordano did the cover. [1/22]

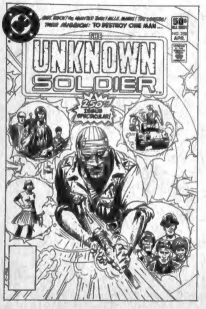
MYSTERY IN SPACE No. 118, April. Stories in this one include "Falling Down To Heaven" by J. Marc DeMatteis and Brian Bolland; "A Little Knowledge" by Bruce Jones and Tom Sutton; "Jasper Pepperdyne, Defender of Time and Space" by Mike W. Barr and Jose Luis Garcia Lopez; and "Escape Proof" by Joe Cavalieri, Trevor Von Eeden and Carl Potts. Joe Kubert did the cover. [1/22] THIS ISSUE CANCELLED

THE NEW ADVENTURES OF SUPERBOY No. 16, April. "The Super-Secret of Smallville" is by Cary Bates, Kurt Schaffenberger and Dave Hunt. A woman thinks she knows why Superboy has the powers he has and sets out to prove it. "The Superboy-Training of Clark Kent" is by Bob Rozakis and John Calnan and is another untold tale. Schaffenberger and Hunt did the cover. [1/22]

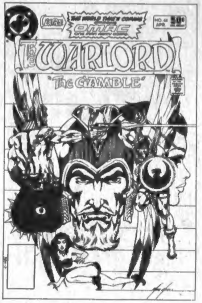


SGT. ROCK No. 351, April. "The Ant Soldiers" is by Robert Kanigher and Frank Redondo and stars Rock and Easy Co. Also: "Holocaust" by Joe Kubert; "Roses of Victory" by the Kubert School; and "A Medal For Johnny Doe" by Robert Kanigher and Duursema. Kubert did the cover. [1/22]

SUPER FRIENDS No. 43, April. "Futuria Times Ten" is by E. Nelson Bridwell, Romeo Tanghal and Vince Colletta. Plus, Plastic Man begins his quarterly appearances with "Mouth-Trap" by Marty Pasko, Joe Staton and Bob Smith. Plas takes on Lou Kwashus. Kurt Schaffenberger and Bab Smith did the cover. [1/22]



THE UNEXPECTED No. 209, April. What's more unexpected than a carp in your shoe? Why, "The Curse of the Pharaoh Ras Kama" by Carl Wessler and Romeo Tanghal, "The Gods From The Sun" by Arnold Drake and Duursema, and "Game For The Ghastly" by George Kashdan and Rodin Rodriguez. Plus, Johnny Peril in "When You Die Upon A Star" by Mike Barr, Jack Sparling and Larry Mahlstedt. Rich Buckler and Steve Mitchell did the cover. [1/22]



UNKNOWN SOLDIER No. 250, April. "The Traitor Without A Face" is by Bob Haney, Dick Ayers and Romeo Tanghal. Part two of Unk's origin, guest-starring Sgt. Rock and Easy Co., the Haunted Tank crew, The Losers, Mlle. Marie and Gravedigger. Joe Kubert did the cover. [1/22]

WARLORD No. 44, April. "The Gamble" is by Mike Grell and Bob Smith. The backup is another OMAC chapter by Dan Mishkin, Gary Cohn and Greg LaRocque. Grell did the cover. [1/22]

Comment

It's been a day -- a long, dreary day -- since that lunatic shot John Lennon. Aside from being from being a comic book and cartoon character, John Lennon was/is my only hero. A flawed, disappointing, contradictory, frustrating and annoying hero -- but a hero. And now he's gone, and along with the natural sorrow and sadness is a sense of rage -- of being robbed. As long as he was living, the old music, the Beatles legacy I lived and loved seemed current and living; it remained a link to the present. Now, that music becomes something like the Marx Bros. or Laurel and Hardy -- nostalgia because it can never be duplicated. Despite the denials and the oaths, I always felt that someday he and Paul McCartney would record something together -- renew the friendship if not the partnership -- to revive the feeling of love they always talked about but which their separation seemed to deny. And now it's out of their hands.

I was twelve when I first heard them; I've remained inexorably attached to them ever since. I lived for the Friday afternoons that the new single would be released every six weeks or so; I knew all the words; they were the only records we never missed, spending the money that would have bought 25 comics. I entered college when ABBEY ROAD was released and when Paul was dead; every record is a time and a place. I faithfully followed the ups and downs of all the separated Beatle careers, I bought all the repackages and the bootlegs, and all the foreign releases I could find. Now, undoubtedly, they'll put a few of his overlooked singles in the top ten, all the albums and all the singles will be readily available again after their disappearance while he was retired. And I'll buy them too, in the mistaken belief that if he's on the radio being heard -- even the new material or unreleased Beatles stuff known to exist -- he'll still be alive in some small way.

But that's a lie. It's as much of a lie as all the glowing reviews that will now appear for DOUBLE FANTASY, which is not a great album (he's singing too high; the anonymous back-up is mediocre and the songs are rewrites of his earlier solo material; and Yoko's solo presence steals his thunder both by more emotional singing and better production) but which will be made to seem so because that's what they do to martyrs' albums. Maybe someday I'll feel as passionate about someone else, someone who wears glasses like me, someone I could imagine being. And maybe I'll be twelve again.

Damn you Chapman.

- Mike

Warriors
The Mike Grell Portfolio

BLOOD MOON

Five all new, vibrantly colored paintings by master illustrator Mike Grell are now available in a limited edition of 1000 signed and numbered by the artist.

Production involved the finest precision processes available, all done under the strict supervision of the publisher. The five paintings were converted into 11 x 14 plates, color corrected to become the closest reproductions of the artwork possible, hand-etched in order to capture the most intricate details of Mike's craftmanship, and printed on a high quality 8 point coated board.

Each portfolio is only $18 ($15 plus $3 for first class shipping and handling — foreign orders add $2 for additional mailing cost). Perfect for Grell fans, investors and connoisseurs of fine artwork.

Warriors — The Mike Grell Portfolio Copyright © 1980 Oracle Enterprises, Inc.
Artwork for Warriors — The Mike Grell Portfolio Copyright © 1980 Mike Grell

PLEASE DO NOT SEND CASH. MAKE MONEY ORDERS PAYABLE TO ORACLE ENTERPRISES, INC.

ENCLOSED IS _____ FOR _____ SET(S) OF WARRIORS- THE MIKE GRELL PORTFOLIO. ADD FULL PRICE FOR EACH ADDITIONAL SET INCLUDING POSTAGE AND HANDLING. ALL ORDERS MAILED FIRST CLASS. ALLOW 6-8 WEEKS FOR DELIVERY. EARLIEST ORDERS RECEIVE LOWEST NUMBERS.
PLEASE PRINT!

NAME _____

ADDRESS _____

CITY, STATE, ZIP CODE _____

SEND ORDERS TO:

ORACLE ENTERPRISES
POST OFFICE BOX 81043
PITTSBURGH, PA. 15217

MCDONNELL 86 ©